शिवमंगलसिंह 'सुमन'
उपाध्यक्ष

कालिदास अकादेमी
विश्वविद्यालय मार्ग
उज्जैन 456 010
दूरभाष : 554545
फैक्स : 0734-554545

प्रिय श्री उषा सत्यव्रत

दिनांक : 30.11.96

आपका तिथि विहीन पत्र 20.10.96 को प्राप्त हो गया था। यानि ठीक कालिदास समारोह प्रारम्भ होने के एक माह पूर्व। मैंने उसी समय कालिदास अ[illegible] मालूम पड़ा कि इस वर्ष जिन्हें सम्म[illegible] जा चुका है और उन्होंने अपनी स्वी[illegible] उन्होंने कालिदास पर सर्वप्रथम चित्र-[illegible]नि नागेश्वर राव और दूसरे प्रसिद्ध [illegible]न्होंने इस अवसर पर कालिदास रा[illegible]तक प्रो. डॉ. सत्यव्रत जी का प्रश्न है वे [illegible] विद्वान् माने जाने लगे हैं। दो तीन [illegible]रोह में सान्निध्य भी प्राप्त हो चुक[illegible]ति जी द्वारा सम्मान भी किया जा चुका है। कालिदास के सम्बंध में उनका कृतित्व ऐतिहासिक महत्व का है। निश्चय ही उनका सम्मान करने में अकादेमी गौरवान्वित होती परन्तु इसका कार्यक्रम लगभग चार माह पूर्व ही कालिदास समारोह की साधारण समिति की बैठक में निश्चित हो चुका था। अब अगले वर्ष इसका अवश्य ध्यान रखूंगा।

MUMMY'S
WRITEUPS
MISCELLANEOUS

आपके पत्र के उत्तर में अनावश्यक विलम्ब इस कारण हुआ कि आपने पत्र में बंगकोक का पता दिया हुआ था। यूं तो सौभाग्य से मुझे कल मेरी पिछली डायरी में जाजू जी के यहाँ उनका पता मिल गया अन्यथा दिल्ली आने पर ही आपसे सम्पर्क करना संभव हो पाता। आशा है अन्यथा न

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निवास : 'समर्पण', उदयन मार्ग, उज्जैन 456010 ☎ दूरभाष : 551250

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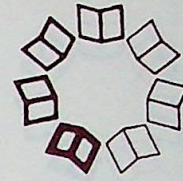
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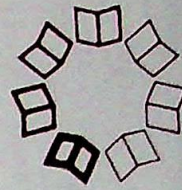
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समझेंगी व मेरी विवशता के लिए क्षमा करेंगी । आप दोनों को मेरा हार्दिक स्नेहाभिवादन ।

सस्नेह एवं साभार-

विनीत,

[signature]

(शिवमंगल सिंह सुमन)

प्रति,

उषा सत्यव्रत
3/54, रूप नगर,
दिल्ली - 110007

निवास : 'समर्पण', उदयन मार्ग, उज्जैन 456010 दूरभाष : 551250

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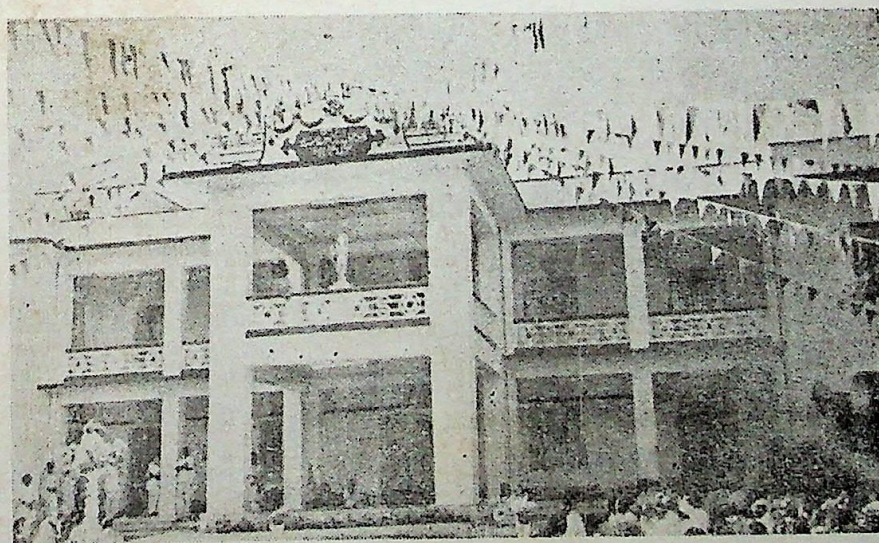
(श्रीसत्यसाई बाबाङ्कः)

...कमूल्यं ६) रु० ★ फरवरी, १९८[illegible] ★ ...अस्याङ्कस्य ६२ पत्राणि

दिव्यज्योतिः

शिमला
वर्षम् १० फाल्गुनः २०२२ अङ्कः ५

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मुखपृष्ठे

श्री सत्य साई बाबायाः प्रशान्तिनिलयम् आश्रमपदम्

संस्थापकः तथा प्रधानसम्पादकः

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सम्पादकः

कविरत्न प्रा० केशव शर्मा, शास्त्री, साहित्यरत्नम्, एम० ए०

प्रकाशकः

'दिव्य-ज्योतिः' कार्यालयः 'आनन्दलॉज' जाखू, शिमला-१

भवानी स्टीरियोटाइपिक प्रैस शिमला द्वारा मुद्रितम्, सम्पादक तथा अधिकारी, "दिव्यज्योतिः" आचार्य दिवाकर दत्त, द्वारा आनन्दलौज जाखू शिमला—१ तः प्रकाशितम्

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नम्रनिवेदनम्

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—सम्पादकः

था । वैसे नरेन्द्र को चित्रकारी सीखने का शौक था या नहीं, यह कोई नहीं जानता लेकिन चाचा जी उसको पढ़ाने में असमर्थ रहे इसलिये कुछ न कुछ तो लड़के को सिखाना ही चाहिए——विशेषकर ऐसी अवस्था में जब सिखाने में स्वयं उनके पल्ले से कुछ खर्च न होता हो । चाचा जी ने उस लड़के को नरेन्द्र का ट्यूटर बना दिया और चित्रकार हर रोज नरेन्द्र को चित्रकारी सिखाने के लिये आने लगा ।

चित्रकार विचित्र व्यवित था, न किसी से बोलता था और न किसी की ओर आंख उठाकर देखता था, केवल नरेन्द्र को एक घंटा चित्रकारी सिखा कर चला जाता, हां जिस दिन वेतन लेना होता उस दिन देर तक चाचा जी की इन्तजार करता, क्योंकि चाचा जी हमेशा पद्मा से लेकर स्वयं ही चित्रकार को पैसे दिया करते थे । उस दिन चाहे उसे रात हो जाय लेकिन वह चाचा जी से पैसे लेकर ही जाता था, वेतन लेने के दिन वह अपना कोई न कोई चित्र ले आता जिसे वहीं बैठे बैठे बनाता रहता । पद्मा के लिये वह भी अन्य नौकरों की तरह एक नौकर था जिससे पैसे देकर काम करवाया जाता है । लेकिन एक दिन ऐसी घटना हुई जिसने पद्मा के मन में उस दुवले पतले व्यवित के प्रति सम्पूर्ण भावनाओं को बदल दिया ।

उस दिन चित्रकार हरीश को अपना वेतन लेना था इसलिये वह अपना ब्रश और अन्य सामान साथ ही ले आया था । चाचा जी की जल्दी आने की आशा नहीं थी इसलिये हरीश वहीं बैठ कर अपना कार्य करने लग गया । नरेन्द्र एक घंटा तो जैसे तैसे टिक कर बैठा किन्तु इससे अधिक अपने गुरु के पास बैठना उसके लिये असम्भव हो गया । यह कह कर कि जब उसके पिताजी आयेंगे वह उसी समय उनको सूचित कर देगा खेलने भाग गया । इधर पद्मा अचानक ही उस कमरे में आई, उसने देखा कि हरीश अपने ही बनाये हुए चित्र को बड़े ध्यान से देख रहा था । वैसे चित्र अत्यन्त साधारण था सूर्यास्त का दृश्य था सूर्य की लाल लाल किरणों का प्रतिबिम्ब नदी में पड़ रहा था, पता नहीं क्यों पद्मा को वह चित्र अच्छा लगा, उसने हिचकिचाते हुए पूछा——"आप अपने चित्र बेचते तो होंगे ?"

हरीश ने बिना पद्मा की ओर देखे हुए उदासीनता से कहा —— "बेचना तो चाहता हूँ लेकिन बिकते कहां हैं ।"

पद्मा——"अच्छा, यह चित्र आप मुझे दे दीजिये"

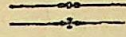
हरीश ने अधिक उदास होते हुए कहा "आपको इसकी क्या ज़रूरत है" । वह सोच रहा था, यह चित्र भी उसके अन्य मित्रों के कमरों में लगे हुए चित्रों के समान ही एक कमरे में टांग दिया जायगा और फिर कुछ दिनों के बाद पसन्द न आने पर नष्ट कर दिया जायगा, किन्तु पद्मा का अगला वाक्य सुन कर वह चौंक उठा, पद्मा कह रही थी——'अच्छा, यों कहियें न कि आप देना नहीं चाहते ।'

हरीश ने बात बदलते हुए कहा——देने को तो मैंने मना नहीं किया लेकिन यह चित्र तो अभी अधूरा है ।

पद्मा ने हैरान होते हुए पूछा——'मुझे तो इसमें किसी प्रकार की कमी नहीं लग रही, और अगर कुछ और करना भी हो तो ऐसा हो दूसरा चित्र बना लीजिएगा ।' इतना कहकर और चित्र उठा कर पद्मा चल दी ।

हरीश चुपचाप मन में कुढ़ता रहा कि एक दो महीने से एक हो चित्र में लगा हुआ था सोचा था कि आज समय मिलेगा तो इसे समाप्त करके भरसक बेचने का प्रयत्न करूँगा, वह चित्र भी हाथ से निकल गया । देखें अभी कब तक नरेन्द्र के पिता आते हैं ।

इतने में नरेन्द्र भागता भागता आया, हरीश ने सोचा अपने पिता के आने की सूचना देने आ रहा होगा, और जरा सजग होकर बैठ गया, किन्तु नरेन्द्र, 'यह लिफाफा पद्मा दीदी ने दिया है' इतना कह कर जल्दी से भाग गया कि कहीं गुरु जी किसी प्याले में रंग घोलने के लिये पानी न मंगवाने लग जायें ।

सत्यमेव जयते

सत्यमेव जयते सन्ततं सत्यमेव जयते ।

अष्टादशवर्षैरस्माभिः जनतोन्नतिरति विहिता ।

वयं स्म मग्नाः राष्ट्र-प्रगतौ केन्द्रविन्दवो निहिताः ।

सुखदस्वप्नजालं तन्वानैः त्रिदिवं भुवि विधातुम् ।

बहूयतितं च कृतं राष्ट्रार्थं पदे पदे वलिदानम् ।

तदुदर्कोयं क्षणे क्षणे यद् राष्ट्रमुन्नतिमयते ।

सत्यमेव जयते सन्ततं सत्यमेव जयते ।

मृषावितण्डावादवितानैः "वीरत्व" मुद्घुष्टम् ।

बहुप्रचारितं विश्वसंसृतौ "पाक"-बलं बलजुष्टम् ।

परमिच्छोगिल' तटे उच्छ्रयन् ध्वज उच्चैर्घोषयति ।

बालुभित्तिकाक्षणस्थायिनी झंझायां न ध्रियते ।

जेतृभारतं विजितं मनुषे पाकस्थान ! भ्रमस्ते ।

सत्यमेव जयते सन्ततं सत्यमेव जयते ।

भिक्षाप्राप्तैः पैटनटैंकैः शयवरजैटविमानैः ।

जेतुं शक्यं नैव भारतं कापुरुषैः किम्मानैः ।

तथ्यं हृद्गं कुरु त्वं पाक ! नाभ्रैर्ध्रियते भानुः ।

राष्ट्रसंघरक्षासमितौ भषणं कुरुताद् पाको नु ।

नभसि थूत्कृतं स्वमुखे पतति कोयं नो जानीते ।

सत्यमेव जयते सन्ततं सत्यमेव जयते ।

श्री रमेशचन्द्र शास्त्री "शालिहासः"

भगवान् श्री सत्यसाई बाबा

श्री ना० सु० रा० गणात्ते,
छायाचित्रकार :-श्री रघुनाथ रावगणात्ते

[यदा धर्मग्लानिर्भवति - अधर्मस्य च प्रसारो जायते तदा ईश्वरः संसारस्य व्यवस्थां कर्तु-मवतरति । उपदेशोऽयं भगवता श्रीकृष्णेन कुरुक्षेत्रयुद्धे भारतवीरायार्जुनाय प्रदत्तः-आसीत् । अद्यापि परितो यत्किमपि श्रूयते तदधर्मप्रभावितमेव । असत्यस्य कोलाहले न क्वापि संश्रूयते धर्मचर्चा । अहर्निशं लोकेषु वर्धते नास्तिकता मिथ्याचारः, वैधर्म्यं प्रवञ्चना लोलुपता वैरभावश्च । भारतभूमि विचित्रा परमपावना च । अत्रादिमानवस्योत्पत्तिरजायत । वेदानां प्रादुर्भावोऽत्रैवाभूत् । इत एव पुष्पिता फलिता च विश्वसंस्कृतिर्विश्वधर्मश्च । अतः किमेषा भू विस्मारिता भगवता ? नैवम् । अद्यापि विचित्रे ऽस्मिन् भारते वर्षे दिव्यविभूतयो विचरन्ति दुःखतप्तानां प्राणिनाञ्चार्ति नाशं कुर्वन्ति । अस्माकं प्रख्यातलेखक-श्चित्रकारश्च श्री गणात्ते महाभागः पाठकानां ज्ञानाय ईश्वरावताररूपस्य भगवतो श्री सत्य साई बाबा महाभागस्य दिव्यं चरित्रमुपवर्णयति — सम्पादकः]

अवतरणम्

१९२६ ईशवीयवत्सरे नवाम्बरमासस्य २३ दिनाङ्के कार्तिकमासस्य सोमवासरे आर्द्रानक्षत्रे ईश्वराम्बाया गर्भादेकं पुत्ररत्नमजीजनत् । प्रसववेलायाः पूर्वमेव तस्मिन् कक्षे तौम्बुरी-मृदङ्गौ स्वयमेव वादितौ । शिशुर्जातो धरायाञ्च विष्टरोपरि शायितस्तदैव कक्षस्थिताभिः स्त्रीभिः किमपि सर्पस्तस्य पृष्ठे दृष्टम् । यदा च नार्या एकया शिशुर्गृहीत-स्तदा वसनस्याधस्तात् नागो निष्कम्प्य ससर्प । तदा तु केनापि न ज्ञातं यदसौ नागः—आदिशेष एवासीत् परमिदानीं बाबामहाभागानां लीलया सर्वमिदं प्रत्यक्षी भवति ।

अस्य शिशोः नामकरणं सत्यनारायणेति कृतम् । लोकाश्चैन सत्य एवमेवाह्वयन्ति स्म । शैशवादेवास्य लीला-विनोदानि प्रारभन्त । बालैः सह क्रीडन्नयं बालकानामन्येषां मनोगतानि ज्ञात्वा तेभ्यो मोदकानि, फलानि, दौग्धिका क्रीड़नकानि च निबवृक्षाद्वा छात्रभस्त्रिकाया वा समानीय व्यतरत् ।

(सिंहासनस्थो बाबा)

छात्रजीवनेऽयं स्वसहपाठिभ्यस्तेषामिच्छानुसारं पदार्थान् स्वछात्रभस्त्रिकातो निष्कास्य ददाति स्म । कक्षायामेव स्तोत्रनिर्माणं तेषां गायनं पठनं पाठनञ्चाकरोत् । एकदा कश्चिदध्यापकस्तं कक्षायां स्वपाठे नायं ध्यानवानिति समनुभूय प्रताड़यत् । अपरे छात्रास्तं गुरुरिवाद्रियन्ते स्म । अतस्ते मौनमालम्बिरे । पाठकालः समाप्तो ऽभूत् । घण्टारवं श्रुत्वापि सोऽध्यापकस्तत्रैवोपतिष्ठते

स्म द्वितीयपाठकालस्याध्यापको महबूबखानः समायातः। स तमाह "घण्टा तु वादिता"। स तद् वचनं श्रुत्वाह स्वीयामसमर्थतामुत्थातुं वृत्तञ्च पूर्वभूतम् । इत्याकर्ण्य महबूबखानस्तस्याध्यापकस्य शठत्तामुपरि उपाहसत्। अथ चासौ सत्यस्य पार्श्वे ऽगच्छत् पृच्छच्चैनं त्वया किमनुभूतमध्यापक-विषये ? तदा स बालको ऽवदत् चेदध्यापका एतादृशा एव स्युस्तदा किं भवेदिति स्वचमत्कारो मया प्रदर्शितः। अथान्ते सो ऽध्यापकः सत्यनारायणानुकम्पया स्वासनादुत्थातुं समर्थो ऽभूत्।

ये जनास्तं सत्येत्यथवा सत्यनारायणेति ब्रुवन्ति स्म तानसाववोचत् नाहं सत्यमस्मि न चापि सत्यनारायणो ऽस्मि मम नाम "सत्य साई बाबा" एवमस्ति। अतो मां सत्य साई बाबा एवमेव सम्बोधयन्तु । जनास्तस्य चमत्कारान् दृष्ट्वा नूतनञ्च नाम ज्ञात्वा विश्वासं चक्रुर्यदयं केनापि धूर्तयवनपिशाचेन प्रपीडितोऽस्ति। अतस्ते तान्त्रिकमेकमाह्वयामासुः। स च तस्य शिरो मुंडयित्वा तत्र क्षुरेण च यन्त्रं लिखित्वा रक्तरञ्जितशिरस उपर्यग्निपत्रं न्यवेशयत्। अनया पीडया विह्वली भूतो ऽसौ वराकः धावन्नितस्ततो ह्येकस्मिन् उद्याने शान्त्यर्थं भगवद्भजनमारेभे। तत्रैव ग्रामाधिपस्य भार्या सुब्बम्मा तं बालकमाश्रयमदात् पोषितुञ्चाप्यारेभे। तत्रैव प्रतिदिनं भगवत्संकीर्तनव्यवस्थाऽभूत्। तत्रैव च स्थित्वा सत्यसाई बाबा अस्वस्थानां दरिद्राणां पीडितानाञ्च दुःखानि न्यवारयत् स हि स्वीयाङ्गुलिघर्षणेनैव भस्मनिष्कासनं कृत्वा समागतान् भक्तान् अदात्। तत्सेवनेन च सर्वे रोगाः शममुपयान्ति। समागतान् भक्तान् एकान्ते मिलन् कक्षे नीत्वा स सर्वेषां तेषां पीड़ां शृणोति प्रार्थनाञ्च तेषां स्वीकृत्य आशां पूरयति यदा कदाचित् सोऽयं महात्मा स्व दिव्यशक्त्या हस्ते उपजातां जपमालां साईमुद्रां शालग्रामफलम्वा ददाति। कियद्भिरेवान्धैर्दृष्टिः प्राप्ता, कियद्भिरेव पङ्गुभिः पादौ लब्धौ कियद्भिरेव मूकैर्वाणी प्राप्ता कियद्भिरेव बन्ध्याभिश्च पुत्रत्वं प्राप्तम् । राजयक्ष्मा, कुष्ठं प्रमादादिकञ्च सत्य साई बाबा स्वानुकम्पामात्रेणैव विनाशयति: अतोऽत्र न कापि कल्पना—

> मूकं करोति वाचालं पङ्गुं लङ्घयते गिरिम् ।
> यत्कृपा तमहं वन्दे परमानन्दमाधवम् ॥

अस्य भगवतो महिमा विद्युत्तरंग इव सर्वत्र प्रसृता दूरदूरादन्धाः पंगवः मूका बधिराश्च बाबामहाभागानां दर्शनार्थं समागन्तुमारभन् । बाबा भक्तानामार्तनादमाकर्ण्य तेषां गेहमप्यगच्छत् । क्वचित् सूक्ष्मशरीरेण क्वचिच्चान्यशरीरेण । एवञ्च भक्तानां कष्टानि निवारयति।

इदानीन्त्वस्य पुट्टपर्त्यां भव्यो विशालश्चाश्रमोऽस्ति । यस्य नाम प्रशान्ति—निलयमिति। यथा नाम तथैवास्मिन्नाश्रमेऽत्यन्ता प्रशान्तिः। पार्श्व एव चित्रावती नदी प्रवहति। अधुना न केवलं भारतादेवापितु अफ्रीकाऽमेरिका-स्विट्जरलैन्ड, चेकोस्लोवाकियादिविविधद्वीपेभ्यो लोका बाबा-महाभागानां दर्शनार्थं समायान्ति। ते स्वात्मानं दर्शनानन्तरं धन्यं मन्यन्ते। नेच्छन्ति ते स्वदेशं प्रति गन्तुं ततः । बाबा नहि किमपि दक्षिणारूपेण गृह्णाति न चैवेच्छति किमपि। स हि विशुद्धप्रेम भावाधीनः। जनाः रोगशोक दुःखभारमादाय तत्रागच्छन्ति तद्विहाय च स्वस्थचित्ताः सन्तो भक्ति-भावेन विह्वलमनसः स्वस्थानं प्रयान्ति। बाबामहिमानं सर्वत्र प्रसारयन्ति स्वगृहे च तं भजन्ते।

अवताररहस्यम्

भगवान् श्री सत्यसाई बाबा न सिद्धपुरुषोऽस्ति न कश्चित् सन्तो न चापि महात्मा। स

कोमलौ। यावत्तस्य रूपं मधुरं तावदेवास्य गुणाः, स्वभावश्चेति सर्वं मधुरम् । यथा—

अधरं मधुरं वदनं मधुरं नयनं मधुर हसितं मधुरम् ।

हृदयं मधुरं गमनं मधुरं मधुराधिपतेरखिलं मधुरम् । श्यामांगः सत्यसाई बाबा प्रेमस्वरूपः । शरणागतानां भक्तानां भक्तः ।

१९६३ ईशव्यां गुरुपूर्णिमाया कृतेऽनुमानतः पञ्चसहस्रजनाः सप्ताहपूर्वं प्रशान्तिनिलयमागताः । प्रतिवर्षमिव बाबादर्शनं न जातम् । भक्ता दर्शनार्थं विह्वलाः आसन् । तत्सेवकाम्लानमुखा आसन् । शंका ऽवर्धत । बाबामहाभागानामस्वस्थतावृत्तं शनैः २ सर्वत्र प्रसृतम् । बंगलूरात् (Bangalore) प्रख्यातो डाक्तरः श्री प्रसन्न सिंह रावः, बाबापरमभक्तः सत्वरमेव प्राप्तोऽभूत् । स परीक्ष्याह "एषस्तु नितान्तभयङ्करः पक्षाघातः यो हि-अनन्त-निद्रायाः संकेत एव । डाक्तराः अशक्ताः आसन् । विश्वरोगशामकस्य रोगं कः शामयेत ? वैद्यानां परमवैद्यस्य वैद्यो को भवेत् ? साईनाथस्य वामाङ्गं सर्वथा निर्जीवं जातम् । ओष्ठौ वामाङ्गं प्रति वक्रौ अभवताम् । जिह्वा शक्तिहीनाऽभवत् । योऽपि तमपश्यत् सैवारोदीत् ।

(बाबा आशीर्वादं प्रयच्छन्)

पूर्णिमायाः पूर्वदिवसे बाबा किमप्यस्फुटाक्षरमवोचत् परं न कश्चिदपि तत् ज्ञातुं शक्तोऽभूत् । पूर्णिमायां बाबा संकेतेनैवाकथयत् स्वीयां प्रार्थनाभवनगमनेहाम् । भक्ता एनं सोपानमार्गेण प्रथमं सम्मिलनप्रकोष्ठमानीतवन्तः । इतोऽयं यथाकथंचित् चलितुमारेभे परं वामाङ्गन्तु सर्वथा निर्जीव मासीत् । येन केन प्रकारेणायं संकीर्तनभवनस्य रजतसिंहासने संस्थापितः । अस्य प्रधानभक्तो राजा रेड्डि तत्रैवासीत् ।

बाबा महाभागानां संकेतेन तेषां समक्षे ध्वनिप्रसारक यन्त्रं संस्थापितमभूत् बाबा किमप्यस्पष्टभाषायामभाषत परं न कश्चिदपि तज्ज्ञातुमशक्नोत् ततो राजारेड्डि तां स्पष्टयन्नाह अपि भवद्भिः श्रूयते मद्वचांसि ? सर्वे भक्ता इति श्रुत्वा क्लिन्नलोचनाः बभूवुः । बाबा तीर्थपात्रं याचयित्वा दक्षिणकरेण नीयमानं नीरं वामांगे चतुर्वारंमसिञ्चत् । शनैः २ वामाङ्गे प्रस्फुरणं प्रारब्धम् । बाबा स्वस्थो ऽभूत् स ध्वनिप्रसारकस्याग्रे स्थितोऽभवदाह च "प्रेमस्वरूपतरा (प्रेमस्वरूपाः)" । इदानीं बाबा सर्वथा प्रकृतिस्थ आसीत् । स कदाचिदपि रुग्ण आसीदिति न कोऽपि विचारयितुमपि शक्तः आसीत् । तस्य स्पष्टां वाणीं श्रुत्वा सर्वे ऽपि भक्तजनाः सोल्लासं ननृतुः । ततो बाबा एवमभाषत—"नाहं रुग्ण आसम्, नचापि किमप्यन्यदिदमासीत् । अहं तु कस्यापि स्वभक्तस्य भयङ्करपक्षाघातं स्वीकृतवान् यो हि प्रतिरुद्धहृद्गतिर्म्रियमाण आसीत् । इदानीं स पूर्ण स्वस्थोऽस्ति । घटनेयमेकेन रहस्येण सम्बद्धास्ते यस्य प्रकाशनं नाद्यावधि मया कृतमद्यतु तत्प्रकाशनस्य शुभावसरः सम्प्राप्त एव । त्रेतायां भरद्वाज ऋषि र्यष्टुं संकल्पयाञ्चक्रे । स महाशक्ति स्वीययज्ञस्याधिष्ठातृं निर्मातुं तां निमन्त्रणाय कैलासं जगाम । तदा शक्तिशिवौ ताण्डवस्पर्धायामास्ताम् । अधिगतायां सूचनायामपि शिवद्वारा भरद्वाजस्य चाष्टदिनानां प्रतीक्षायामपि महामायाः किञ्चित्स्वल्पं हसिता । मातुः स्मितिमन्यथा मन्यमानः भरद्वाजो यथाआगत आसीत्तथैव गन्तुमुपचक्रमे । परं तत्क्षणमेव तस्य हस्तौ पादौ जड़ायितौ

मुखञ्च वक्रमभूत् । आशुतोषः समुपजातकरुणः स्वकमंडलुजलेन तस्य शरीरमभ्यषिञ्चत्तदा च भरद्वाजः पुनः स्वस्थोऽभूत् । शिवो भरद्वजमाह, "न शक्त्या हसनमुपहासः सा तु तस्या कृपा । गच्छ-उभावपि-आवामागमिष्यावस्तव यज्ञे ।" यज्ञन्ते शङ्करेणोक्तं "कलौ भरद्वाज ! तव गोत्रे आवां वारत्रय-मवतरिष्यावः । प्रथमं तु शक्तिः शिरडी (पत्री) ग्रामे साईबाबामहाभागस्यावतारं ग्रहीष्यति । द्वितीयवारञ्चावामुभौ मिलित्वा पुट्टपर्त्यां सत्यसाई बाबामहाभागस्यावतारूपेणागमिष्यावः । तृतीयवारञ्चाहं कर्णाटके प्रेमसाईबाबारूपेणावतरिष्यामि ।

(शिरडीसाई बाबा)

अष्टदिनानि यावत् त्वया यत्कष्टमनुभूतं तदेवकष्टं महामाया द्वितीयावतारे स्वयमनुभविष्यति । तदाहं त्रीन् यज्ञान् करिष्यामि । यदा द्वितीययागकालो भविष्यति तदैव तस्याङ्गेषु पानीयं प्रक्षिप्य स्वस्थां करिष्यामि ।

सर्वे भक्ता जानन्ति यन्मया १९६१ ईशव्यां विजय-दशम्या अवसरे प्रथमो यज्ञः कृतः । द्वितीययज्ञश्चाद्य गुरुपूर्णिमायां भवति । मम दक्षिणाङ्गे शिवोऽस्ति वामाङ्गे च शक्तिः । एवमहं शिवशक्तिरूपः साईं ।

पूर्वावतारः

१८३९ ईशव्यां भगवतः शिवस्य वरदानानुसारं शिरड़ी (पत्री) ग्रामे श्रीसाई बाबाऽवतीर्णः । तस्य जन्मविषये न कश्चिदपि किमपि निश्चितरूपेण कथयितुं शक्नोति । एकदा जिज्ञासमानैर्भक्तै विवशीकृतः शिरडीसाई बाबाऽवोचत् - ब्रह्मा मम जनकः माया च जननी विश्वं मम गृहम् ।

एकदा श्रीसत्यसाई बाबा एवमाह—गोदावरी - तीरे पत्रिनाम्नि ग्रामे एको भरद्वाज गोत्रीयस्य ब्राह्मणस्य गृहे शिरड़ी साई बाबा जनि लेभे । तस्य पितरौ विरक्तौ भूत्वा तं शिशुं वृक्षस्याधस्तात् हित्वा तपस्तप्तुं वनं गतौ । तत्र कश्चिद् यवनसाधुरागतो यो हि तं स्वगृहं निन्ये । स यवनसाधोर्गृहे शिवाराधनं प्रारभत् । इत्यालोक्य स तं गृहात् निष्कासयामास ।

अथासौ चिरात् युवा महात्मा महाराष्ट्रस्य औरङ्गाबादमण्डलस्य धूपनाम्नि ग्रामे चांदभाई नाम्ना केनचिद्धनिकेन वणिजा दृष्टः । वणिक् तत्र स्वीयामश्वामन्विषन् समायातः-आसीत् । महात्मा स्व दिव्-दृशा तस्य अश्वां दृष्ट्वा वणिजं स्थानं निर्दिष्टवान् वणिजा च साऽश्वा निर्दिष्टस्थल एव प्राप्ता । दिव्योऽय पुरुष इति ज्ञात्वा स वणिक् एकदा पुनस्तमागच्छत् । स युवको महात्मा वणिजमिदानीं धूम्रपानार्थमादिष्टवान् तत्र धूम्रपानसाधनानि तु सर्वाण्यासन् परं बन्हिर्नासीत् । महात्मा बन्हेरभाव मनुभूय कंकमुख बेगेन भूमौ प्रताड़यत् । प्रताड़नानन्तरमेव श्यामलतृणाच्छादितायाः पृथिव्याः प्रज्वल-दङ्गारो निकसितः । आश्चर्यमिदं दृष्ट्वा च वणिक् विस्मितोऽभूत् । अथ वणिक् स्वगृहं गन्तुमाज्ञां ययाचे महात्मानं च स्वगृहं गन्तुं प्रार्थयामास । महात्मा, "त्रिभ्यो दिनेभ्यः स्वयमेवागमिष्यामि," इत्युक्त्वा तं प्रेषयामास । गृहं गतः चांदभाई वणिक् तस्य प्रतीक्षामकरोत् । यदा महात्माऽसौ चांदभाईवणिजः गृहमागतस्तदा तस्य कस्यचित् सम्बन्धिनो वरयात्रा शिरडीं प्रति गच्छतिस्म । वरयात्रया सहैव महात्माऽपि शिरडीं गतः ।

शिरड्याम् एकस्य शिवालयस्य प्रांगणे वरयात्रा स्थिता। शिवालयस्य पुजारि: नेपथ्येन महात्मानं यवनमिति ज्ञात्वा मन्दिरात् बहि: निष्कासयत्। युवा महात्मा बहि: बटवृक्षस्य नीचै: मौनं स्थित:। तदैव म्हालसापतिस्वर्णकार: शिवालयम्प्रति आगच्छति स्म। स: साधुसंतानां सेवक: आसीत्। वृक्षस्य नीचै: महात्मानं दृष्ट्वा स त "आगच्छतु साईबाबा" इति सम्बोधनमकरोत्। तस्मात् दिनात् स: अनेनैव नाम्ना प्रख्यातोऽभवत्।

सदैव साईबाबासम्मुखे धूम: धूमायते स्म। रोगशोकक्लेशपीडितान् जनान् स: स्व धूमायित काष्टेभ्यो भस्ममानीय ददाति स्म। तेन च सर्वेषाम् कष्टानि दूरी भवन्तिस्म। अधुनाऽपि तत्र गत्वा ये तस्मात् अग्निकुण्डात् भस्म गृह्णन्ति तेषाम् व्याधय: नश्यन्ति। सर्वान् जनान् शिरडी साईबाबा कथयति स्म - "अस्मि ना भैषो:।"

एकदा तस्य परमभक्तो दासगण: स्नानार्थम् तीर्थ राजप्रयागम् गन्तुमैच्छत्। स: आज्ञां प्राप्तुं साई बाबा पार्श्वे समायात:। तस्य वाक्यम् श्रुत्वा बाबा अकथयत स्नानार्थम् इयद्दूरं किमर्थं गम्यते आत्मन: प्रयागस्तु अत्रैवास्ते। इति श्रुत्वा दासगणु स्तच्चरणयोर्निपतित:। तत्कालमेव बाबा महाभागस्य चरणाभ्यां गंग यमुनयो र्नीरं प्रावहत्। दासगणश्च तत् स्नानेन धन्योऽभवत्। श्री साई बाबा १९१८ ईशव्यां समाधि गृहीतवान। इत: पूर्वं स शिरडी साईबाबा ऽब्रवीत् अग्रत: अष्टमवर्षे ऽहं पुन: प्रकटो भविष्यामि। शिरडी साईबाबामहाभागानां वचनानुरूपं १९२६ ईशव्यां पुट्टपर्तिग्रामे सत्यसाईबाबाऽवतीर्ण:।

श्रीसत्यसाई महाभागानां महिमा

भगवतो महिमागानं कठिनं तथापि तं य: कश्चिदपि येन केनापि भावेन स्मरति स तं तथैव तोषयति। परं विचित्रोऽयं लोक: दु:खेभ्यो मुक्तिमेव काङ्क्षते न तु भक्तिभावम्।

एकदा एको रुग्ण: आपणिक उदरपीड़या भृशं पीडितोऽभूत्। तस्य दयनीयां दशामवलोक्य बाबा सर्वेषां समक्षमेव स्व दिव्यशक्त्या सर्वाणि शल्योपकरणानि प्रादुरभावयत्। स आपणिकस्योदरात् मांसग्रन्थिमेकामकर्तयत्। न किमपि मूर्छाकरं द्रव्यं प्रयुक्तमभूत्। अनन्तरं बाबा स्वहस्तेनोदरं परामृष्टवान् कर्तनस्य क्वापि चिन्हमात्रमपि नास्ति। स चेदानीमपि सर्वथा स्वस्थोऽस्ति।

एकदा एको दरिद्रब्राह्मणो बाबामहाभागस्य पार्श्वे समायात: स आह "मम कन्याया: परिणय: समीपे परं नास्ति किमपि धनं मत्सविधेऽतो यौतुकादि-व्यवस्थाकर्तुं नाहमलम्। समक्ष एवैक: सर्प: सर्पति स्म। बाबा ब्राह्मणं तद्ग्रहणसंकेतमकरोत् परं नासौ भीतो ब्राह्मणस्तथा चक्रे। पुन: पुन: संकेतेन प्रेरितोऽसौ द्विजस्तं सर्पं नेत्रे निमील्य तदा धृतवान् यदा स नाग: स्वविवरं प्रविशन्नासीत्। ब्राह्मणेन बलेन धृतस्य नागस्य केवलं पुच्छमात्रमेव तस्य हस्ते समायातम्। यदा च ब्राह्मण: स्वहस्तमुद्घाटितवान् तदा स स्वर्णखण्डमेकं स्वहस्ते प्राप्नोत्। बाबाऽब्रोचत् गच्छ, इयदेव तव भाग्येऽस्ति स्म। कन्यादानं सानन्दं कुरु।

उदकमण्डले राजकीयकोषे चिलम्बरो नाम कोषाध्यक्षोऽस्ति। अष्टवर्षाणि पूर्वं तस्य नेत्रज्योति: दीपावल्यां अग्निक्रीड़नकेन प्रणष्टा। मद्रासनगरे चिकित्सालये स स्वीयां बहुचिकित्सां कारयामास परं सर्वं व्यर्थम्। बाबामहिमानं श्रुत्वा स तेषां पार्श्वं समागच्छत् स्वपीड़ाञ्च न्यवेदयत्। प्रशान्ति निलये भगवान् सत्यसाईबाबा तस्मै उपनेत्रं धारयितुं ददौ। तस्य धारणमात्रेणैव स कोषाध्यक्ष: सम्यगवलोकयितुं शक्तोऽभवत्।

गतवर्षे एक केरलवासी धनिक आत्मनः प्रमत्तां कन्यामेषां पार्श्वे प्रशान्ति—निलये समानीतवान् । कन्यायाः प्रमादोपचारे तस्य प्रभूता सम्पत्तिर्नष्टा । बाबा तमाह भुङ्क्ष्व पूर्वकर्मफलमिदम् । किमहं कुर्याम् ? परं धनिकस्तु चरणयोरेतेषां पपात । अथ जातकरुणो बाबास्य रुदनं श्रुत्वा स्वाङ्गुलिघर्षणेन विभूतिमुत्पाद्य धनिकं दत्वाऽवोचत्—गृहाणेदं देहि च कन्यायै सा स्वस्था भविष्यति । बहिरागत्य स कन्यायै जले भस्म मेलयित्वा ददौ । सा च भक्षणानन्तरमेव स्वस्थाऽभूत् । एवं किल बाबा महाभागस्य चरित्रं विविधतापूर्णम् । सर्वघटनोल्लेखे ऽनेके ग्रन्था: पूर्णाः भविष्यन्ति ।

(स्वोदरात् शिवलिङ्गं निष्कास्य प्रदर्शयन् बाबा) ★ (रिक्तकलशात् भस्मं निष्कासयन् बाबा)

प्रतिवर्षं शिवरात्रिकाले स्वोदरे समुत्पन्नं शिवलिङ्गमुद्वमति । शिवरात्रितो विंशति दिनानि पूर्वं शिवलिङ्गस्य प्रादुर्भावः प्रारभते । तदा बाबा ज्वरपीडितो भवति शिवरात्रिकाले बाबा सत्यसाईशिरडीबाबायाः मूर्त्याः अभिषेकं भस्मना करोति कश्चिदपि भक्तः शिरडी बाबाया मूर्त्याः उपरिरिक्तं कलशं धारयति अधोमुखं तदा सत्यसाईबाबा तत्र स्वहस्तं प्रवेशयति भ्रामयति च कलशाभ्यन्तरे ततो विभूति वर्षति । अनेके नास्तिका प्रशान्तिनिलयमायान्ति तद्भक्ताश्च जायन्ते ।

चीनपाकयोर्भारतोपरि—आक्रमणम्

उल्लिखितविषये यदा लोकैर्भक्तैश्च बाबा पृष्टस्तदा स आह उभयोराक्रमणेन भारतस्य प्रचुरो लाभो भवेत् । नैव कश्चिदपि पवित्रभारतधरां जेतुं शक्नोति । अहमत्रास्मि ३ ।

विज्ञानस्याधमविलासेन मानवता नश्यति । सत्यज्ञानेन शून्यं जगत् भारतादेव दिव्यं ज्ञानप्रकाश माप्स्यति ।

उपदेशः

अथ प्रत्येकस्य मानवस्य मनसि—असुरप्रवृत्तिरुदेति । ममास्यावतारस्य विशेषलक्ष्यमस्ति आसुरी-प्रवृत्तेर्विनाशः । सर्वाणीन्द्रियाणि विमलकर्मसु प्रवर्तनीयानि । इहैव स्वर्गरिहैव नरकः प्रत्यक्षमवलोक्यताम् ।

यद्यपि तुलसीप्रवालकाष्टमुक्तास्फटिकमालासु सर्वास्वेव तन्तुरस्ति तथापि तस्य दर्शनं केवलं स्फटिकमणावेव भवति । एवमेव ईश्वरदर्शनं निर्मलमानसे एव यद्यपि स सर्वमानवहृदि

विराजते। यद्यपि रविरश्मयः तुलसीप्रवालकाष्ट मुक्तास्फटिकमणिमालासु समानं पतन्ति तथापि स्फटिकमालायां रविकरद्युतिः शतधा भ्राजते तथैव निर्मलमनसि ज्ञानप्रकाशो भवति। मोक्षमण्डपस्य सत्यं, धर्मः, शान्तिः, प्रेम चैते चत्वारस्तम्भाः। एतेषामाश्रयेण विना मोक्षमण्डपस्य स्थितिरसम्भवा। विद्युद्दीपे विद्युत्तारं विना विद्युत्तारे च विद्युत्सञ्चारं विना न प्रकाशो न शक्तिः। अतः सत्यमेव विद्युत्, विद्युत्तारो धर्मः प्रेम विद्युत्शक्तिः शान्तिश्च विद्युद्दीपः। अतः प्रेमरूपा विद्युत्शक्तिः धर्मस्य तारेण सञ्चारं कृत्वा शान्तिरूपे विद्युद्दीपे दीप्ता भवति निखिलं तमश्च नाशयति। अतः प्रेम एव जीवनालोकस्तथा मुक्त्या राजवीथिः।

संस्कृतभाषाया महत्वम्

भगवान् श्री सत्य साई बाबा सनातनमानवधर्मस्य संस्थापनं तस्य प्रसारणञ्च मुख्योद्देश्यं मनुते अतः स्थाने २ विद्वत्सभाः संस्थापयति। सनातनधर्मस्य पृष्ठभूमिः संस्कृतमेव यतोहि वेदोपनिषद्गीतादिसनातनविचारग्रन्थाः संस्कृत एवोपनिबद्धाः। संस्कृतभाषां विना सनातन धर्मो भारतीया चामरा संस्कृतिर्निर्जीवत्वं गमिष्यतः इति बाबायाः कथनम्। वेदशालाना मुद्घाटनं कृत्वा स निःशुल्कां शिक्षाव्यवस्थां तत्र करोति। बाबा संस्कृतविदुषामतीव सत्कारं करोति। वस्तुतः विद्वत् सभासु संस्कृतपण्डितानामेव प्रमुखता भवति। प्रथमयज्ञानुष्ठान-काले सस्कृतपण्डितानां परिचयं कारयन् बाबाऽह—" यादृशान् साधारणान् संस्कृतपण्डितान् अवलोकयथ न तथैव मन्तव्या भवद्भिः साधारणाः इमे। वेदवेदाङ्गपारंगताः विद्वांसः स्वयमेवैते वेदपुरुषाः। इमे गमनशीलदेवालयाः अत एव एते यत्र कुत्रापि मिलन्ति भवद्भिः सर्वैरेव प्रणन्तव्याः।

प्रथमयज्ञकालेऽनेके शास्त्रिणोऽत्र प्रशान्तिनिलये समायाताः। प्रथमं तु ते एनं महापुरुषं सिद्धपुरुषं वा स्वीचक्रुः परं शनैः २ चमत्कारप्रभाविताास्तेऽस्य ईश्वरत्वं मेनिरे। बहवस्तेषु—अस्य चरणच्छेवेदानीं वसन्ति। यत्र क्वचिदपि बाबा गच्छति तान् सहैव नयति। लोकेषु संस्कृतभाषाप्रचारार्थं तेषां भाषणानि समायोजयति। अनेन च लोकाः संस्कृतं पठितुं समुत्सुकाः भवन्ति।

एवं किल भगवतां श्री सत्य साईबाबा महाभागानां लीलाऽपारा। यः कश्चिदपि प्रशान्ति निलयं याति स दर्शनलाभेन तृप्तो भवति। महाभागानां दर्शनार्थं चित्तं बारं बारं समुत्सुकं भवति। इत्थं किमपि स्वबुद्ध्यानुरूपं स्वल्पमेवात्रोपवर्ण्य विरमामि।

अशुद्धि-शोधनम्

गताङ्केऽभिनन्दनसमाचारे श्री देवराजशास्त्रिणां प्रपौत्र इति स्थाने पौत्र इति पठनीयः। सहि श्री दिवाकर महाभागस्य पुत्रः।

— सम्पादकः

सुश्री श्रीमती उषा

जन्मस्थानम्- लवपुरम् (लाहौर) जन्मवर्षं १९३५ ईशवीयम् आयुः ३० वर्षाणाम्।
उत्तीर्णपरीक्षाः - एम. ए., पी एच. डी. एवं प्राफिशेन्सी इन रशियन।

(श्रीमती उषा)

श्रीमती उषा लखनऊ विश्वविद्यालयतः १९५६ वत्सरे प्रथमश्रेण्यां एम ए. परीक्षां पारितवती विश्वविद्यालये च द्वितीयस्थानमाप। बी. ए. परीक्षायां न केवलं लखनऊ विश्वद्यालय एवापितु हिन्द्यां निखिलेऽपि उत्तर-प्रदेशे सर्वाधिकानङ्कान् प्राप यदर्थं उत्तरप्रदेशसर्वकारेण स्वर्णपदकप्रदानपूर्वकं सम्मानिता। साचैषा छात्रवृत्तित्र-यमपि लब्धवती। १९५७ ईशव्यां उल्लिखित विश्व-विद्यालयादेव रूसभाषाप्रवीणपरीक्षां पारयामास प्रथमश्रेण्यां विशिष्टाङ्कानादाय। १९६५ वर्षस्यान्ते च विंशशताब्द्याः सस्कृतनाटकानि-एका समीक्षा (A study of the Sanskrit Dramas of the Twentieth Century) विषय-मिमं गृहीत्वा सहस्रपृष्ठात्मकञ्च शोधप्रबन्धं लिखित्वा देहली विश्वविद्यालयात् पी एच. डी. उपाधिनाऽलङ्कृताऽभूत्।

स्वशोधप्रबन्धे इयं ३०० तोऽप्यधिकसंस्कृतनाटकानामुपरि लिलेख येषु ७५ नाटकानि विभिन्नस्थानेषु- अभिनीतान्यपि बभूवुः। स्वयमपि-अभिनयरुचिमतीयं लखनऊ विश्वविद्यालयेऽ-भिनीतेषु- आकाशवाण्याः लखनऊकेन्द्रात् प्रसारितेषु च नाटकेष्वीयं प्रायेणाभिनयं- चक्रे। अभिनयञ्चास्याः बहुशः ख्यातिं लेभे।

स्वीये शोधप्रबन्धेऽर्वाचीनसंस्कृत-नाटकवाङ्मयस्यानेकमहत्वपूर्णतथ्यानियं प्रकाश-मानयत्। अस्याध्ययनेन प्रत्यक्षतो ज्ञायते यदिदानींतनः संस्कृतनाटककारः कथमिवाधुनिकतम समस्या प्रति-अपि जागरूको वर्तते। उदाहरणरूपेण पश्यतां यत् काश्मीरचीनादिसमस्योपर्यपि संस्कृतनाटकानि लिखितानि सन्ति—नी० भीमभट्टस्य- कश्मीरसन्धानसमुद्यमः- तथा श्री एस. बी. वेलणकरस्य "कैलासकम्पः ?"। अर्वाचीनसंस्कृतनाटकसाहित्ये पाश्चात्यशैल्याः रेडियो नाटकानां, आपेरा बैले- आदिनां प्रयोगःसंस्कृतजगत्कृते आश्चर्यस्य विस्मयस्यैव च वस्त्वस्ति। ईशव्याः १९५७ वर्षस्य मार्चमासेऽस्या विदुष्याः पाणिग्रहणं दिल्लीविश्वविद्यालये रीडरपदे नियुक्तेन भारतविख्यातविदुषा डा० श्री सत्यव्रतेन, श्री पं०चारूदेवमहाभागानाँ नूतनपाणि-नीयानां सुपुत्रेण सहाभूत्। इदानीं चैष भारतवर्षस्य ऋषि परिवारः सर्वात्मना सुरभारतीसमर्चने संलग्नो विद्यते। सौभाग्यवती उषा भारतीय साहित्याकरं समये २ पूरयिष्यति एवेति शुभकामना।

— सम्पादकः।

सुश्री श्रीमती उषा

जन्मस्थानम्– लवपुरम् (लाहौर) जन्मवर्षं १९३५ ईश्वीयम् आयुः ३० वर्षाणाम् । उत्तीर्णपरीक्षाः – एम. ए., पी एच. डी. एवं प्राफिशेन्सी इन रशियन ।

(श्रीमती उषा)

श्रीमती उषा लखनऊ विश्वविद्यालयतः १९५६ वत्सरे प्रथमश्रेण्यां एम ए. परीक्षां पारितवती विश्वविद्यालये च द्वितीयस्थानमाप । बी. ए. परीक्षायां न केवलं लखनऊ विश्वद्यालय एवापितु हिन्द्यां निखिलेऽपि उत्तर–प्रदेशे सर्वाधिकानङ्कान् प्राप यदर्थं उत्तरप्रदेशसर्वकारेण स्वर्णपदकप्रदानपूर्वकं सम्मानिता । साचैषा छात्रवृत्तित्रयमपि लब्धवती । १९५७ ईश्वव्यां उल्लिखित विश्वविद्यालयादेव रूसभाषाप्रवीणपरीक्षां पारयामास प्रथमश्रेण्याँ विशिष्टाङ्कानादाय । १९६५ वर्षस्यान्ते च विंशशताब्द्याः संस्कृतनाटकानि–एका समीक्षा (A study of the Sanskrit Dramas of the Twentieth Century) विषय-मिमं गृहीत्वा सहस्रपृष्ठात्मक ञ्च शोधप्रबन्धं लिखित्वा देहली विश्वविद्यालयात् पी एच. डी. उपाधिनाऽलङ्कृताऽभूत् ।

स्वशोधप्रबन्धे इयं ३०० तोऽप्यधिकसंस्कृतनाटकानामुपरि लिलेख येषु ७५ नाटकानि विभिन्नस्थानेषु- अभिनीतान्यपि बभूवुः । स्वयमपि-अभिनयरुचिमतीयं लखनऊ विश्वविद्यालयेऽभिनीतेषु- आकाशवाण्याः लखनऊकेन्द्रात् प्रसारितेषु च नाटकेष्वीयं प्रायेणाभिनयं- चक्रे । अभिनयञ्चास्याः बहुशः ख्यातिं लेभे ।

स्वीये शोधप्रबन्धे ऽर्वाचीनसंस्कृत-नाटकवाङ्मयस्यानेकमहत्वपूर्णतथ्यानियं प्रकाश–मानयत् । अस्याध्ययनेन प्रत्यक्षतो ज्ञायते यदिदानींतनः संस्कृतनाटककारः कथमिवाधुनिकतम समस्या प्रति-अपि जागरूको वर्तते । उदाहरणरूपेण पश्यतां यत् काश्मीरचीनादिसमस्योपर्यपि संस्कृतनाटकानि लिखितानि सन्ति—नी० भीमभट्टस्य- कश्मीरसन्धानसमुद्यमः- तथा श्री एस. बी. वेलणकरस्य "कैलासकम्पः ?" । अर्वाचीनसंस्कृतनाटकसाहित्ये पाश्चात्यशैल्याः रेडियो नाटकानां, आपेरा बैले- आदिनां प्रयोगःसंस्कृतजगत्कृते आश्चर्यस्य विस्मयस्यैव च वस्त्वस्ति । ईशव्याः १९५७ वर्षस्य मार्चमासेऽस्या विदुष्याः पाणिग्रहणं दिल्लीविश्वविद्यालये रीडरपदे नियुक्तेन भारतविख्यातविदुषा डा० श्री सत्यव्रतेन, श्री पं०चारुदेवमहाभागानाँ नूतनपाणिनीयानां सुपुत्रेण सहाभूत् । इदानीं चैष भारतवर्षस्य ऋषि परिवारः सर्वात्मना सुरभारतीसमर्चने संलग्नो विद्यते । सौभाग्यवती उषा भारतीय साहित्याकरं समये २ पूरयिष्यति एवेति शुभकामना ।

— सम्पादकः ।

सुश्री श्रीमती उषा

जन्मस्थानम्– लवपुरम् (लाहौर) जन्मवर्षं १९३५ ईशवीयम् आयुः ३० वर्षाणाम् ।
उत्तीर्णपरीक्षाः – एम. ए., पी एच. डी. एवं प्राफिशेन्सी इन रशियन ।

(श्रीमती उषा)

श्रीमती उषा लखनऊ विश्वविद्यालयतः १९५६ वत्सरे प्रथमश्रेण्यां एम ए. परीक्षां पारितवती विश्वविद्यालये च द्वितीयस्थानमाप । बी. ए. परीक्षायां न केवलं लखनऊ विश्वद्यालय एवापितु हिन्द्यां निखिलेऽपि उत्तर–प्रदेशे सर्वाधिकानङ्कान् प्राप यदर्थं उत्तरप्रदेशसर्वकारेण स्वर्णपदकप्रदानपूर्वकं सम्मानिता । साचैषा छात्रवृत्तित्रयमपि लब्धवती । १९५७ ईशव्यां उल्लिखित विश्वविद्यालयादेव रूसभाषाप्रवीणपरीक्षां पारयामास प्रथमश्रेण्याँ विशिष्टाङ्कानादाय । १९६५ बर्षस्यान्ते च विंशशताब्द्याः संस्कृतनाटकानि–एका समीक्षा (A study of the Sanskrit Dramas of the Twentieth Century) विषय-मिमं गृहीत्वा सहस्रपृष्ठात्मकञ्च शोधप्रबन्धं लिखित्वा देहली विश्वविद्यालयात् पी एच. डी. उपाधिनाऽलङ्कृताऽभूत् ।

स्वशोधप्रबन्धे इयं ३०० तोऽप्यधिकसंस्कृतनाटकानामुपरि लिलेख येषु ७५ नाटकानि विभिन्नस्थानेषु- अभिनीतान्यपि बभूवुः । स्वयमपि-अभिनयरुचिमतीयं लखनऊ विश्वविद्यालयेऽभिनीतेषु- आकाशवाण्याः लखनऊकेन्द्रात् प्रसारितेषु च नाटकेष्वीयं प्रायेणाभिनयं- चक्रे । अभिनयञ्चास्याः बहुशः ख्यातिं लेभे ।

स्वीये शोधप्रबन्धे ऽर्वाचीनसंस्कृत-नाटकवाङ्मयस्यानेकमहत्वपूर्णतथ्यानियं प्रकाशमानयत् । अस्याध्ययनेन प्रत्यक्षतो ज्ञायते यदिदानींतनः संस्कृतनाटककारः कथमिवाधुनिकतम समस्या प्रति-अपि जागरूको वर्तते । उदाहरणरूपेण पश्यतां यत् काश्मीरचीनादिसमस्योपर्यपि संस्कृतनाटकानि लिखितानि सन्ति — नो० भीमभट्टस्य- कश्मीरसन्धानसमुद्यमः- तथा श्री एस० बी. वेलणकरस्य "कैलासकम्पः ?" । अर्वाचीनसंस्कृतनाटकसाहित्ये पाश्चात्यशैल्याः रेडियो नाटकानां, आपेरा बैंले- आदिनां प्रयोगःसंस्कृतजगत्कृते आश्चर्यस्य विस्मयस्यैव च वस्त्वस्ति । ईशव्याः १९५७ वर्षस्य मार्चमासेऽस्या विदुष्याः पाणिग्रहणं दिल्लीविश्वविद्यालये रीडरपदे नियुक्तेन भारतविख्यातविदुषा डा० श्री सत्यव्रतेन, श्री पं०चारुदेवमहाभागानाँ नूतनपाणिनीयानां सुपुत्रेण सहाभूत् । इदानीं चैष भारतवर्षस्य ऋषि परिवारः सर्वात्मना सुरभारतीसमर्चने संलग्नो विद्यते । सौभाग्यवती उषा भारतीय साहित्याकरं समये २ पूरयिष्यति एवेति शुभकामना ।

— सम्पादकः ।

मरणान्तं मूल्याङ्कणम्

विद्याभूषणः श्री गणेशराम शर्मा,

लेखेऽस्मिन् संस्कृतभाषायाः प्रकाण्डलेखकेन संस्कृतसमाजस्यावधानं गम्भीरसमस्यां प्रति समाकृष्टम् । पर्वतीयलोकभाषायामेका लोकोक्तिर्विषयमेनं सक्षेपेण सुस्पष्टयति, "जीविताय तिला अपि नहि मृताय च तिलमोदकानि" । साहित्यसेवकानां मरणान्तं यन्मूल्याङ्कण मस्माभिर्विधीयते तत्किल स्वार्थाय एव । चेद्वयं निःस्वार्थभावतस्तस्यादरं सम्मानं साहाय्यं सहयोगञ्च चिकीर्षामस्तु तत्सर्वं तस्य जीवनकाल एव करणीयम् — सम्पादकः ।

विनश्वरोऽपि विचित्रोऽसौ संसारः सांसारिकाणां लोकानां मनोवृत्तयो, धारणा, व्यवहार वर्तनानि, मान्यता, पूर्वाग्रहा, रूढिप्रवाहाश्चापि विचित्रा एव दृक्पथमुपयान्ति । ततो हि केनचिद् भुक्तभोगेनानुभववता तदेतदुक्तम्—

"क्वचिद्गोष्ठी क्वचिदपि सुरामत्तकलहः,
क्वचिद्वीणानादः क्वचिदपि च हाहेति रुदितम् ।
क्वचिद्रम्या रामा क्वचिदपि जराजर्जरतनु—
र्न जाने संसारः किममृतमयः किं विषमयः ॥"

एवं विधे विश्वस्मिन्नस्मिन्ननेके महापुरुषा, धीरा, वीरा महात्मानः, क्रान्तिकारिणः सुधारका, वैज्ञानिका, दार्शनिका, महाकवयो, लेखकाः, पतिव्रताः, साध्व्यः स्वामिभक्ताः, सेवकाश्च केचन तादृशा बभूवुर्भवन्ति च ये स्वजीवनकाले तु नितान्तमुपेक्षितास्तिरस्कृता अपमानिताः सन्तो नानाक्लेशान्, दुःखानि, भर्त्सना, दारुणानभियोगानपवादांश्च सेहिरे परन्तु तेषां मरणानन्तरं त एव हि लोकानां दृष्ट्याः श्रद्धेयाः पूज्याः सम्मान्या देव इव लोकोत्तरा महामानवाः— प्रासिद्ध्यन् ।

अथेमां नु बत सांसारिकाणां लोकानामनुदारतां, स्वभावकार्पण्यं, दृष्टिमन्दतां, मानवस्वभावसुलभां नैसर्गिकीं चापि दृष्टिधूमिलतां सत्पुरुषाणां जीवनविडम्बनां दर्शं दर्शं यदा कदा मानसं परिपीड्यते सचेतसां चक्षुष्मतां सम्वेदनशीलानां सज्जनानां जगत्प्रपञ्चं यथार्थतः करबद्धसदृशमिदमित्थं परिपश्यतां हन्त !

यद्यपि पुरुषस्याभ्यन्तराणां गुणानां प्रतिभायाश्च मूल्याङ्कणेऽप्रभविष्णूनां जनानां सेयं दृष्टिमन्दता सार्वभौममवलोक्यते परन्तु भारतीयानामस्माकं जीवतां जनानां जीवनकाले गुणपरीक्षायाः, प्रतिभावतां सम्मानादरभावस्य, गुणविशिष्टानां कलाकाराणां बुधानां प्रोत्साहनस्य, प्रशंसायाश्च मूलतो दृष्टिस्पन्दनमेव नास्तीति दुःखस्यायं विषयः । अस्माकं देशेऽत्र भारते सैषा विचित्रैव मनोदशा लोकानां यत्ते सत्वसम्पन्नमूर्जस्वलं तेजोमयं तत्वं चर्मचक्षुषो सम्मुखस्थमपि चोपेक्षन्ते परन्तु तस्य भौतिकेऽस्तित्वे विलीने सति मरणानन्तरमेव तस्य तस्य वस्तुनो मनुष्यस्य च तद्गुणानां कलानां, विद्यानां, तपस्यायाः, शौर्यस्य, निष्ठायाः, सदाचारस्य, चारित्र्यशुद्धेर्विद्वत्तायाः, साहसिकतायास्तितिक्षायाः, शीलसौजन्यस्य, कुलीनतायाश्च स्वीकारस्तत्प्रशंसा च क्रियते ।

भगवान् योगेश्वरः श्रीकृष्णः परमात्मनः पूर्णावतार आसीदिति सर्वेऽपि चिरान्मन्यन्ते परन्तु तस्य जीवनकाले कंसशिशुपालजरासन्ध दुर्योधनादयोऽनेके विरोधिनस्तादृशा आसन् ये तस्मै प्राणान्तं द्रुह्यन्तो बभूवुः स्वजीवनपर्यन्तं च तं निनिन्दुः । एवमेव भगवतः श्री रामचन्द्रस्य मर्यादापुरुषोत्तमस्य सतीशिरोमणेः, सीतादेव्याश्चापि तयोर्जीवनकाले लोकनिन्दा परीवादा जनरवाश्च लोकैः कृताः सोढव्यतामापेतुः । महर्षेर्दधीचेः सत्यहरिश्चन्द्रस्य, रन्तिदेवस्य, शिबिनृपतेः, प्रतापशिवराजप्रभृतीनां महापुरु-

षाणां तथा द्रौपदीमारभ्य लक्ष्मीदेवी झांसी निवासिनीपर्यन्तमनेकान्युदाहरणानि तथा विधान्युपलभ्यन्ते यैस्तथ्यमेतत् पूर्णतया सुस्पष्टं भवति यन्मरणान्ते तु सर्वेऽपि मृतस्य गुणगणान् गायन्ति, प्रशंसन्ति, पूजयन्ति च परं तादृशस्य व्यक्तिविशेषस्य जीवनकाल एव तस्य गुणानां मूल्याङ्कण कर्तुं न पारयामासुरिति ।

न केवलं भारत एवापितु पाश्चात्ये जगत्यपि चैवंविधान्युदाहरणानि समुपलभ्यन्ते नाम नूनम् । तथाहि—करुणावतारस्य ख्रीष्टधर्म-प्रवर्तकस्य प्रभोरीषोर्महात्मनो जीवनं कीदृङ् निर्दयतया निष्ठुरमपजघ्नुर्लोकास्तत्कालीनास्तद्विरोधिन इति सर्वविदितमेव । जीवतस्तस्य महात्मनो हिंसामतिक्रूरामकुर्वन् लोकास्तद्विरोधिनः परन्तु तन्मरणोत्तरं तमीश्वरपुत्रं दयावतारं स्वीकृत्य जनास्तं पूजयितुमारेभिरे ऽद्यापि च तस्य गुणगणश्लाघामाचरन्तस्तस्य सम्भावनां, संमाननां, पूजां, प्रतिष्ठां च कुर्वन्तः स्वात्मनो गौरवं महन्मन्यते । अथ चैतदपि दृक्पथमवतरति नः प्रसङ्गेऽत्र यद् विलियमशेक्सपीयरनामा विश्वविख्यातो महाकविर्नाटकप्रणेता च स्वस्य जीवनकाले स्वकीयैरनुपमैर्ग्रन्थैः केवलं त्रिंशत्पौण्डपरिमितं वार्षिकमायधनं लभते स्म । महाकविर्मिल्टनमहाभागः स्वकीयस्यामरकीर्तिग्रन्थस्य 'पैराडाइजलास्ट' इत्याख्यस्य कृते केवलं पञ्चदशपौण्डमितं धनं प्राप्तवान् । अलेक्जेण्डरड्यूमा-इत्याख्यो महानुपन्यासलेखकः स्वजीवनकाले सदा सर्वदैव दीनदीनो धनहीनोऽकिञ्चन एव जिजीव । ऑस्करवाइल्डनाम्नो महालेखकस्य जीवनस्यान्तिमा दिवसाः कारागार एव व्यतीयुः । समाजवादसिद्धान्तस्य प्रतिष्ठापको मार्मिकश्चिन्तकः कार्लमार्क्सनामा दार्शनिको विद्वान् स्वकीयस्य विश्वविश्रुतस्य 'कैपिटल' इत्याख्यस्य ग्रन्थरत्नस्य प्रणयने चत्वारिंशद्वर्षाणि क्षपयामास, परन्तु तेन ग्रन्थेन स धूम्रपानायोपयुक्तं धनमपिप्राप्तुं समर्थो न बभूव। तस्य मृत्युरपि लन्दननगरस्य दीनजनानां वसतौ दीनदीनायां सर्वसाधनविहीनायामसहायायां दयनीयायाँ करुणकरुणायां स्थितौ बभूव । एवमेव गेलीलियो-ब्रूनो-कोपरनिकस-इत्यादयोऽनेके महावैज्ञानिकाश्चापि स्वजीवनकालेऽत्यन्तं लोकद्रोहं, शासनविरोधं, लाञ्छनां, भर्त्सनां, तिरस्कारं च सहमाना आसंस्तथान्ते करुणदशायां तेषां जीवनान्तो बभूव ।

अथ विश्व साहित्यस्यानेकाः पुस्तकादयो-रचनाकृतयस्तथाभूता उपलभ्यन्ते याः पश्चाद्वर्तिनि काले तु महायशोभाजः प्रासिद्ध्यन् परमादौ तल्लेखकर्जीवद्भिस्तासां प्रकाशने काङ्क्षते ताः प्रकाशकैरनेकवारमस्वीकृत्य परावर्तिता अभूवन् । उदाहरणार्थ-प्रीस्टले इत्याख्यस्य सुप्रसिद्धस्य लेखकस्य विख्यातं पुस्तकं 'दि गुड कम्पेनियन' इत्यभिधानमनेकशः प्रकाशकानां द्वारदेहलीषु भ्रामं भ्रामं सुदीर्घकालानन्तरं महता काठिन्येन मुद्रणमाससाद । मॅकेञ्जीत्याख्यस्य लेखकप्रवरस्य 'दि पैशन इलोपमेण्ट'—पुस्तकस्य प्रकाशन सर्वैरपि च लन्दन नगरस्य प्रकाशकैर्मुद्रणार्थं न स्वीकृतम् । वस्तुतस्तद्धि खलूपन्यासपुस्तकं पश्चाद्वर्तिनि कालेऽतीव लोकप्रियं बभूव, यस्य प्रकाशनं विधाय कश्चन नव्यः प्रकाशको महाधनवान् सम्पेदे । प्रकाशकानां मिथोद्भावनाभिर्हतोत्साहतां नैराश्यं च गतो जेफ्रेफारनोलनामालेखकः स्वपुस्तकं 'दि ब्राड हाईवे' इत्याख्यं बतोपेक्षाभावात् क्वचिल्लेखनकाष्ठमञ्जूषायां निचिक्षेप । तस्य पत्नी तमनापृच्छ्यैव पुस्तकस्य तस्य पाण्डुलिपिं कमप्यन्यं प्रकाशकं प्रति प्रेषितवती । तद्धि पुस्तकं मुद्रणमासाद्य यूरोपभूभागे तथामरीका देशे चातीव जनप्रियं बभूव ।

आस्तां तावदियं विदेशीयानां कथा, परमस्माकं देशे भारतेऽपि चानेके ज्ञाताज्ञातनामानो महान्तो ग्रन्थप्रणेतारः साहित्यकारा लेखकाश्च तादृशा अभूवन् ये स्वजीवनकाले विशुध्दास्वनिष्ठापूर्वकं सुयोग्यतया च सरस्वती— समाराधनेऽक्षरब्रह्मोपासनायां च सर्वात्मना सलग्नाः सन्तः स्वात्मनः समस्तमायुरपक्षपयामासुः परं तेषां ग्रन्थादिरचनानां

वास्तविकं मूल्यावधारणं तज्जीवनकाले न बभूव। तथाहि—हिन्दी—साहित्यस्य सर्वश्रेष्ठो महाकविर्भक्तप्रवरो गोस्वामी महात्मा तुलसीदासमहाभागो यदा रामचरिमानसम्' इति विश्व- विख्यातं महाकाव्यं प्रणीतुमारेभे तदा केचन काशिकाः संस्कृतविद्याभिमानिन रूढीवादिनः पण्डितास्तस्याऽयोग्यमस्योपहासं चक्रुः। उपन्याससम्राजः प्रेमचन्द्रमहाभागस्य जीवनं कियदर्थसङ्कटाक्रान्तं व्यतीयाय, तदेतत्सर्वविदितम्। यतस्तस्य जीवनकाले तत्कृतीनां यथार्थं मूल्याङ्कणं नाभूत्तस्मादेव हेतोः स निर्धनताऽभावाभियोगयुक्तं जीवनं व्यतीतुं बाध्य आसीत्। अथ सूर्यकान्त त्रिपाठिनो 'निराला' महाकवेर्जीवनकाल एव तत्प्रतिभाया मूल्याङ्कणाभावे तस्य जीवनमर्थं संकटग्रस्तमासीदिति वयं सर्वे सम्यग्जानीमहे। श्री पहाडीतिमहाशयो हिन्दी भाषाया गीतिकारो ऽर्थाभावान्महद्दुःखमन्वभूदित्यपि च नाविदितचरमस्माकम्। अथ हिन्दीसाहित्यस्य महालेखकस्य जहूरबख्शस्य हिन्दीकोविदस्य कृतीनामुपयोगिनीनामपि याथार्थ्येन मूल्याङ्कणाभावात् सोऽकिञ्चनत्वेन दीनां स्थितिमुपढौकयामासेति सर्वेऽपि वयं सम्यगवगच्छामः। एवमेव महापण्डितस्य बहुभाषाविदो महालेखकस्य राहुलसांकृत्यायनस्य, राङ्गेयराघवमहाभागस्य, गजाननमुक्तिबोधस्य तथान्येषामनेकेषां तथाविधानां महामनीषिणामाजन्म - साध्यवसायं सरस्वती समुपासकानां महालेखकानां साहित्यकाराणां च मृत्योरनन्तरमेव तत्कृतितत्वस्य मूल्याङ्कणमधिकृत्य महान् कोलाहलो विषाददुःखपूर्णोऽक्रियत हिन्दीसाहित्यविद्भिस्तत्परिचितैर्हिताभिः, परं तेषाममीषां जीवनकाले तत्प्रतिभप्रसूता भव्या भद्राश्च रचनाभावादपेक्ष सम्मानं नैव लेभिरे, न च त एते सामान्यस्तरानुरूपं जीवनमतिवाहयितुं प्रबभूवुरिति प्रत्यक्षमेवास्माकम्।

अथ च कियद्वर्षेभ्यः पूर्वं झांसीनगराभिजनस्तरुणः कविः शीलचतुर्वेदनामा स्वकृतीनां मूल्याङ्कणाभावाद् धनहीनत्वाच्चात्यन्तमुत्पीडितः सन् स्वात्मघातं कृत्वा स्वप्राणांस्तत्याज।

अथ विरला मार्मिका एव केचन सहृदयास्तदिदं सत्यमपि तथ्यमेतज्जानन्तः स्युर्यद्धिन्दी भाषाया वरिष्ठो महालेखकः पत्रकारः समालोचकप्रवरो भाषाविज्ञानवेत्ता च श्रीकिशोरीदास वाजपेय पण्डितमहाभागोऽर्थाभावाद् भृशं पीडितस्ताम्बूल – विक्रयव्यवसायमङ्गीकर्तुं विवशो बभूवेति।

इत्थं वयं पश्यामो यद्धि न केवलमत्रास्माकं देशे भारत एवापितु सर्वस्मिन्नपि संसारे लोकः प्रतिभाशालिनां विद्वद्धौरेयाणां, मार्मिकाणां लेखकानां, सुयोग्यानां कलाकाराणां, चमत्कारिगुणगणविशिष्टानां गुणिनां च तज्जीवनकाल एव वास्तिविकं मूल्याङ्कणं न चक्रुर्न च तदद्यापि क्रियमाणमास्त इत्याहो कष्टपरम्परा।

एतदस्माभिर्निर्मायं स्वीकर्तव्यं स्याद्यद्धि भारतवासिनामस्माकमपेक्षया पाश्चात्यदेशवासिनो लोकाः स्वदेशस्य विदुषां, ग्रन्थप्रणेतॄणां, पत्रकाराणां, साहित्यसेविनां, कलाकाराणां तथा यस्मिन् कस्मिन् वापि क्षेत्रे सुयोग्यानां प्रतिभाप्रकर्षं शीघ्रतरमेव परिचिन्वन्ति, तथा तेषां जीवनकाल एव तत्साहाय्यं, धनानुदानं, सम्भावनां, श्लाघां च कुर्वाणास्तं प्रोत्साहयन्ति प्रेरयन्ति चेति। अत्र गुणग्राहकत्वमौदार्यं सौजन्यमेव मुख्यं निदानं यद्विदेशीया इमे गुणोत्कृष्टानां जनानां सेवासम्मानादिकं विधाय तान् स्वाभीष्टे पथि विद्याकलाराधनरूपेऽग्रे सर्तुं स्वजीवनं सफलं च विधातुं प्रेरयन्ति नाम नूनम् उदाहरणार्थम्—विक्टरह्यूगीनामा फ्रांसदेशस्य वरिष्ठो लेखको लक्षत्रयपौण्डमुद्रामितं धनं स्वस्य कोशे संगृह्य स्वर्गं जगाम। ब्रिटेनदेशस्य मन्त्रिप्रवरो लार्ड लायडज्जार्ज महोदयः स्वस्य संस्मरणानां लेखनार्थं लक्षपौण्डमुद्राप्रमाणं धन लेभे। सरजेम्सफेरियरनामा लेखकः सार्द्धद्विलक्षप्रायं धनमात्मनः कोशे संगृह्य लोकान्तरं

जगाम । अस्मिन्नेव वर्षे स्वर्गं गतो ब्रिटेनराष्ट्रस्य प्रधानमन्त्री सरविन्स्टनर्चाचिल महोदयः स्वस्य साहित्यकृतिभिः प्रभूतं द्रव्यं लभतेस्म । स खलु प्रतिशब्दं कियत्पौण्डमुद्राप्रमाणं पारिश्रमिक रूपं धनमनुपातन्नः प्राप्नोति स्मेति तद्विदो वदन्ति । जार्जबर्नार्डशामहाशयो लक्षाधिक-मुद्रामितं धनं स्वमृत्युलेखे सुरक्षितमुल्लिख्य स्वर्गं ययौ । एच. जी. वेल्सनामा सुविख्यातो महालेखकः स्वलेखनीसञ्चालनकौशलाल्लक्षाधिकाः पौण्डमुद्रा उपार्जितवान् । सामरसेटमामनामा दार्शनिको लेखकः स्वलिखितैर्ग्रन्थैः सर्वाधिकं धनमर्जयतीति सुप्रसिद्धम् । निदर्शनैरेभिः सुस्पष्टं प्रमाणितं भवति यत्पाश्चात्यदेशीयानां भारतीयानां च बुद्धिजीविनां विशेषतः साहित्यसेविनां महालेखकानां सम्पन्नत्वे कियदन्तरं महदन्तरमास्त इति ।

प्रसङ्गतोऽत्र भारतीयानां संस्कृतविदुषां, पत्रकाराणां, ग्रन्थप्रणेतॄणां, साहित्यसेवकानां लेखकानां कवीनां च विषये किमपि ब्रूयाम चेत्तन्नानुचितं स्यात् । इयं नु बत महती हि कष्टकथा विडम्बना च संस्कृतलेखकानाम्, यदत्र भारते विशुद्धरूपेण लेखका एव न विद्यन्ते, सन्त्यपि केचित्सदा ते विरलविरला एव । इतः पञ्चाशद्वर्षपूर्वं यावत् संस्कृते विद्वांसो ग्रन्थलेखनमेव केवलं कुर्वन्तिस्म नच ते नवयुगीनेऽर्थेद्यतना लेखका इव साहित्यसेवाविधौ लेखकाव्यादिकं प्रकीर्ण लेखनं विदधते स्म । संस्कृतविद्याविशारदा विद्वांसः स्फुटलेखनाद्द्रव्योपार्जनं नाम विद्याविक्रयरूपं दुष्कर्मानार्यजुष्टं मषीजीवित्वं दुष्कर्म मन्यन्ते स्म । ततस्ते लेखनव्यसनिनोऽपि व्यवसायरूपे धनोपार्जनं जातुचिन्न कामयन्ते स्म मानधनाः । ते केवलं स्वान्तः सुखाय, यशसे, विद्वज्जनेषु सम्मानमाप्तुमेव लेखनप्रवृत्तिं चक्रुः ।

अथ स्वराज्यान्दोलनकालादेवात्र भारते पत्रकारितया लेखकत्वस्य, साहित्यसेवायाश्चाभिनवेऽर्थे सूत्रपातोऽभूत् । फलतोऽन्यान्यभाषाणामिव संस्कृतभाषायाश्चापि पत्रकारित्वं लेखकत्वं च पत्रपत्रिकास्वभ्युदयोन्मुखं समभूत् । अद्यत्वे संस्कृतस्य पत्रपत्रिकाणां कोऽपि वाञ्छनीयो विकाशो जायमानोऽस्तीति जानन्त्येव सम्पादका लेखकाः पाठकाश्च । तत एवहि संस्कृतलेखकानामार्थिकीस्थितिविषयेऽत्र वक्तव्यस्यावकाशोऽस्ति समसामयिकः । अस्तु

आदौ तु तावत् संस्कृतपत्राणां संख्यैव कियती ? तत्र पुनः सम्पादकाः कियन्तः ? सत्यप्येवं ये केऽपि च संस्कृतपत्राणां सम्पादका विततायामर्द्धशताब्द्यां स्वार्थनिरपेक्षं केवलं विद्यानुरागवशात् सुरभारतीसेवाभावेन पत्रकारितामङ्गीकृत्य संस्कृतभाषायाः पत्राणि सम्पादयामासुस्तेषां तपस्त्यागपरिश्रमसेवाभावादीन् न हि संस्कृतज्ञा जना यथार्थतो जानन्ति । कदाचिदद्यतना वयं तन्नामग्रहणमपि प्राप्तावसरं न कुर्महे, तदिदं खेदावहमेव । अद्यत्वे संस्कृत पत्रकारितायाः क्षेत्रे कृतकर्मणां सिद्धसम्पादकानां स्मरणमपि विस्मरन्ति संस्कृतपत्रसम्पादकाः लेखकाः पाठकाश्चेति विडम्बना महत् दुःखकरीति सहृदयानां कृते । प्रसङ्गेऽस्मिञ्जनस्यासां पङ्क्तीनां लेखकस्य केचन संस्कृतपत्रिकाणां सम्पादकाः स्मृतिपथमुपयान्ति ये स्वकीयं समस्तमपि जीवनं, समग्रा महत्त्वाकांक्षाः, सम्पूर्णां, समस्तां, योग्यतां प्रतिभां, बौद्धिकीं मानसीं च शक्तिं निर्व्याजं संस्कृतपत्रकारितायाः संस्कृतभाषायाः संस्कृतसमाजस्य हितायोत्कर्षायाभ्युत्थानाय च समर्पितवन्तः । एवं विधेषु महाप्राणेषु स्व. विधुशेखरभट्टाचार्याः, स्व. देवीदत्तशुक्लाः कविचक्रवर्तिनः, स्व. नारायणशास्त्रिणः खिस्ते महाभागाः, स्व. केदारनाथ शास्त्रिणः सारस्वताः, स्व. कविशिरोमणयो भट्ट श्री मथुरानाथ शास्त्रिप्रभृतयः प्रमुखाः सन्ति । एभिर्महाभागैः सर्वैः प्राणपणं यावज्जीवं संस्कृतपत्रकारितायाः विकाशाय महत्तपस्तप्तम्, महांस्त्यागः समनुष्ठितः, पुरुषार्थाश्च महान्तो निःस्वार्थं विहिताः । परन्तु सखेदमिदमाश्चर्यावहं यदेतेषाम् जीवनकाले तु न केनापि धनसम्मानादिकं समर्प्य सेवा समनुष्ठिता किन्तु तेषां मरणान्ते

ऽपि तन्नामस्मरणं करोतीति भृशं चिन्तावहम् । इत्थं सति कथमिव कोऽपि सचेताश्चक्षुष्मान् सहृदयोऽनुभवशीलो जनो जीवने संस्कृतपत्रकारित्वे, लेखकत्वे, सम्पादकत्वे, साहित्यसेवाविधौ, नवनवनवाङ्मयसर्गे वा कृतसङ्कल्पः स्वपुरुषार्थं नियुञ्जीत नाम ? केन वाकर्षणेन, केन प्रश्रयेण, कस्मै फलाय च संस्कृत सेवार्थं सोत्साहं सोद्योग च प्रोत्सहेत । कामं कोऽपि कियदपि च धैर्यधनो, मनस्वी, शक्तिसम्पन्नस्त्यागपरायणस्तपस्वी वा स्यात् परं तत्सेवासम्भारान् वयमेकपदे विस्मरामश्चेत्तदा किमर्थं कोऽपि मोघेऽस्मिन् पुरुषार्थप्रपञ्चे मनः प्रवृत्तिं विदधीत बत ।

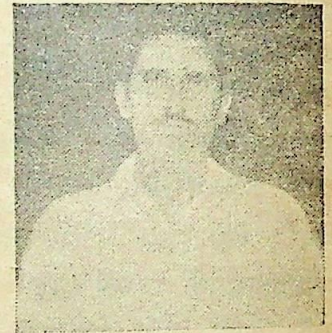
अतोऽस्माभिः स्वबन्धुभ्यः संस्कृतसेविभ्यः सप्रश्रयमिदमावेद्यते यत्तेः स्वसमाजस्य सेवकानां सेवामूल्याङ्कणं तेषां जीवनकाल एव कर्तव्यमिति ।

सौभाग्यादिदानीं स्वराज्योत्तरकाले संस्कृतभाषायाः, संस्कृतसाहित्यस्य, संस्कृतपत्रसम्पादकानां, लेखकानां च कृते सर्वतेऽनुकूलौ देशकालौ, सामाजिकी परिस्थितिः, शासनतन्त्राधिकारिणश्च संस्कृतस्य पुनर्जीवनं पुनरुत्थानमभ्युदयं च कामयन्ते । लक्षशो मुद्राणां धनं संस्कृतविकाशाय केन्द्रियं शासनं, राज्यशासनानि चोत्सृतसेवकानां स्वर्गीयाणां कीर्तिरक्षणार्थं, जीवताञ्च संस्कृतसेवाव्रतदीक्षितानां धनार्पणेन, सम्माननेन, प्रोत्साहनेन च प्रेरणं नामातीवावश्यकं कर्तव्यमिति विरम्यते विस्तरात् ।

दिवंगतः श्रीभूमानन्द शर्मा शास्त्री प्रभाकरः

श्री ताराचन्द्र शर्मा

(स्व० श्री भूमानन्दः)

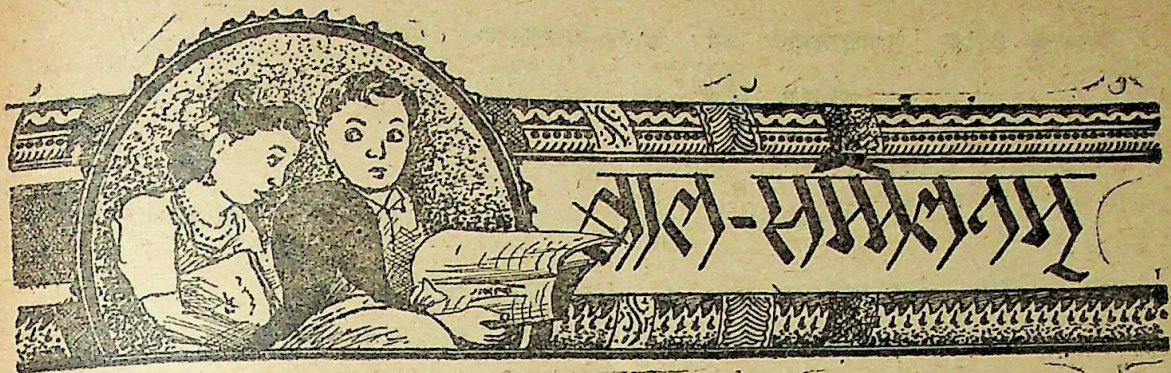
असौ रोहतक नगरं स्वजन्मनाऽलञ्चकार । अस्य जनको दिव्यज्योतिः पत्रिकायाः प्रमुखलेखकः श्री पं० हजारी लाल शास्त्री जननी चास्य जीवति । विद्यानन्द शर्मा नामकोऽस्यैकः कनिष्ठो भ्राता । द्वे भगिन्यौ स्तः पत्नी चास्य तरुणी । त्रयः पुत्राः कन्या च ।

एषः पञ्चविंशति—वर्षान्तं हिसारमण्डलान्तर्गतभिवानीस्थ ब्रह्मचर्याश्रमे ब्रह्मचर्यव्रतदीक्षां लेभे । तत्रैवानेन प्रतिभाशालिना पञ्चनदवाराणसेयशास्त्रि — प्रभृतिपरीक्षासु साफल्यमवापि । अस्य संस्कृतपत्राङ्कपठने महतीरुचिरासीत् । कविता निर्माणकलायामस्य परमप्राविण्यमास्ते स्म ।

अयं भिवानी नगरस्थश्यामसंस्कृतविद्यालयेऽध्यापनकार्यं बहुकालं प्रकुर्वन् महतीं ख्यातिं लेभे । बहवश्छात्रास्तत्सन्निधौ पञ्चनन्दविश्वविद्यालयस्य प्राज्ञविशारदशास्त्रिपरीक्षासु साफल्यमवापुः ।

राष्ट्रियकार्ये स्वयमपि कृतरुचिकोऽभूत् ।
तथा संतोषेण जीवनं यापयामास ।

मन्दाग्निरोगमपाकर्तुं सेवितविरेचनौषधो दुर्दैवविपाकेन ५/६/६५ तिथौ मृत्योः स्वागतं कुर्वन् स्वपरिवारतो वियुयुजे ।

एष विनीतः शान्तः प्रभुभक्तो मातापित्रोश्चरणाराधको निर्भीक आसीत् ।

जयन्ति ते सुकृतिनो रससिद्धाः कवीश्वराः ।
नास्ति येषां यशः काये जरामरणजं भयम् ॥

परैः विरोधे तु वयं समानाः | श्री शम्भुदत्तः

हिन्दवो मुस्लिमाः सिक्खाः, ईसायी-जैन-पारसाः ।
परैः सह विरोधे तु, वयं सर्वे सहोदराः ।

यस्यास्तु मातुः कृपया लभन्ते, स्वादूनि भोज्यानि सुखञ्च सर्वम् ।
यदीय—मृद्वायु—जलान्नपुष्टाः न जातु जाता जननीं त्यजन्ति ॥

गृहे प्रविष्टं खलचौरशत्रुं, विज्ञाय माता तनयान् ब्रवीति ।
परस्परां तेपि विहाय क्रीडां, समेत्य शत्रूनथ मर्दयन्ति ॥

नाना प्रदेशा वयमेकदेशाः, विचित्र—भाषा वयमेक—वाचः ।
धर्मस्य मार्गान् मनसोऽनुकूलान्, विहाय लक्षान् वयमेकलक्ष्याः ॥

आरभ्य काश्मीरहिमालयास्याम्, कन्याकुमारीं जलधिञ्च यावत् ।
आसामतो यावदिदं सुराष्ट्रं, व्याप्तं विशालं भुवि भारतन्नः ॥

विशालदेशे विवधाः प्रदेशाः, अनेकसंस्थादलसंघवादाः ।
आचारधर्मा लिपयश्च भाषाः, जातिप्रथाभिः विविधाः समाजाः ॥

यथा विभिन्नैः कुसुमैश्च वृक्षैरुद्यान-शोभा क्रियते लताभिः ।
रत्नैश्च माला विविधैर्विभाति, तथैव देशोपि विभिन्नवर्गैः ॥

एके वयं चाहगुरोः गृहं वै, गत्वा च भक्त्या नतमस्तका स्मः ।
श्रुत्वा समोदं गुरु गीतबाणी—सुधारसं कर्णपुटैः पिवामः ॥

रामञ्च कृष्णञ्च तथा शिवञ्च, शक्तिञ्च देवीं परिपूजयामः ।
धूपैश्च दीपैः शुभशंखनादै—रेके वयं मन्दिरमानमामः ॥

अस्मासु केचित् कलमानमाज मा ज्ञान—मुच्चस्तरमा पठन्ति ।
प्रातश्च सायं खलु पञ्चवारं, खुदागृहं मस्जिदमा—भजन्ति ॥

ईसामसीहं करुणावतारं संसारशान्ति — प्रदवारिवाहम् ।
केचिज्जनास्ते सुतरां स्मरन्ति गच्छन्ति भानौ गिरिजागृहं ते ॥

एवं विभिन्ना अपि वर्णधर्मैः प्रश्ने तु देशस्य वयं सदा हि ।
वीणां समानां खलु वादयामः प्रान्तीयजातीयविवाद —हीनाम् ॥

बंगालमद्रासविहार-प्रान्ते पंजाबमध्यद्रविडप्रदेशे ।
हिमालये वापि मरुस्थले वा कुत्रापि जाता वयमेकभावाः ॥

हिन्दुश्च सिक्खो ननु मुस्लिमः स्यादीशानुयायी खलु पारसी वा
विभिन्नजातावपि वर्धमाना परैर्विरोधे तु वयं समानाः ॥

केचिज्जना वै कथयन्त्यसत्यम् ऐक्यन्न देशे खलु भारतेऽस्ति
वयन्तु ब्रूमो गिरिराजशृङ्गात् जनैकताया दृढसूत्रमेतत् ॥

अभेद्ययन्त्रै—र्हि सुसज्जितापि शत्रोर्हि सेना सहसा प्रणष्टा
मेषा यथाजा ममयायमानाः प्रत्यक्षशक्तिरियमैकतायाः ।

वीरप्रसूभारतभूसुतानां सहेत को वा द्विशिरः प्रहारम्
निजां समस्यां सकलां विहाय गर्जन्ति सिंहा इव देशहेतोः ॥

शत्रोर्हि लब्धानि सुहृज्जनेभ्यो विमानजैटानि लुठन्ति भूमौ
आखेटशीलैरवपातिताः स्युः विलूनपक्षा विहगा यथा हि ॥

राडारयन्त्रं नभ—मार्गवाधम् दृढं सुशक्तं, जननीसुपुत्राः
अङ्गैर्निजैर्वज्रकृशानुकल्पैः विनाशयन्तो न विलम्बयन्ति ॥

विलोक्यशत्रोरिभसन्निभाँस्तान् टैंकान् हि सिंहाः सहसोत्प्लवन्ते
गण्डस्थलं साधुविदारयन्तो प्रमोदमुक्तास्तु नदन्ति लब्ध्वा ॥

देशस्य रक्षैकमहावितानाः "जैहिन्द„ नादं प्रतिभाषमाणाः
आर्या न सिंहा न च मुसलमानाः परैर्विरोधे तु वयं समानाः ॥

हिमाद्रिर्न सीमान्तकं भारतस्य

श्री सच्चिदानन्दः काण्डपालः

त्वमवधारयेमां स्मृतिं भो हिमाद्रे ?
कवेः कालिदासस्य वर्णोत्पलानि
त्वमसि देवतात्मा धरामानदण्डः
विमलरत्नसूः सर्वसौभाग्यसंघः

युगस्यास्य विंशत्युपेतस्य चाहम्
कविर्नानुमन्ये कदाचित् प्रसंगम्
तदासौ कविस्त्वयि सुगुणसन्निपाते
हिममेव दोषो — ऽवददद्वितीयः

परं चाद्य वीक्षेऽधिकं त्वयि नगेशे
ऋते तद्धिमात् सर्वं दोषाप्तराशिम्
जना-द्वैत-विश्वासभाक् सन्नपि त्वम्
जडात्मन् ! न निर्वाह्यः स्वानुमेयम्

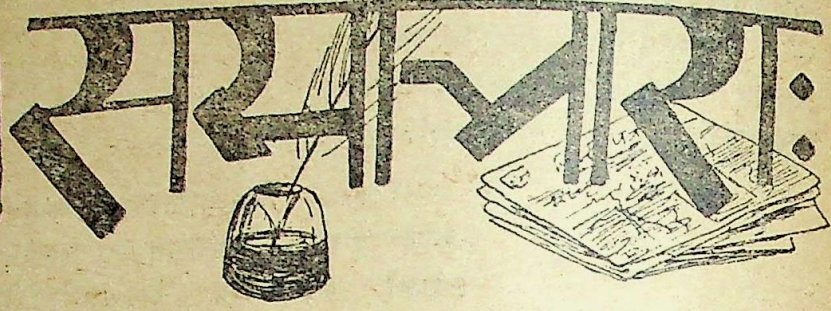
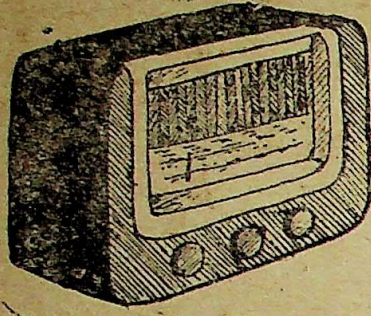
गुणानां गणा नैवमेवाति निद्यम्
सृनि दुष्कृते राश्रयन्ते परस्तात्
स्थलीं चातिशुद्धां किलोपासनायाः
उपास्यः क्वचिदाहवीयां सहेत ?

अभ्रूणमः शिवस्त्वयि रराम समन्तात्
समं सर्वसौभाग्यवत्या भवान्या
अभ्रूणमस्त्वमेवासि श्वसुरः शिवस्य
पिता सर्वशक्त्याश्च जगतो जनन्याः

शिवायाः स्वदेशे कथं चाउमाउ
चियङ्चेनयीनां पदस्त्वं सहेथाः ?
शिवाया दुकूले करोत्सादकानां
कथं दस्युकानां करान् त्वं सहेथाः ?

कृतघ्नश्च सत्यैर्वभूवाथ दक्षः
त्वमपि स्याश्च निस्नेहचेताः शिवायै
त्वयापीड्यतासत् करोऽधः पुरापि
तदा कामलुब्धस्य भस्मासुरस्य

स्मर त्वं तदा तु विनष्टे च सत्याः
उपेतः सुनन्दी द्विषन्नाशनाय
परं चाद्य संरक्षणे तु शिवाया
युवैकोऽस्ति नन्दी नवलभारतस्य

हिमाद्रावसृग् चावपन् भारतीयाः
जनिष्यत्य—प्रतिहन्यमानान् प्रवीरान्
समीक्षिष्यते वीरदृष्टिस्तु तेषाम
हिमाद्रिर्न सीमान्तकं भारतस्य

शोकाकुलः संस्कृतसंसारः

भारतस्य प्रतिकोणेषु तथा विश्वस्य विभिन्न देशेषु भारतस्य पूर्वप्रधानमन्त्रिणां श्री लालबहादुर शास्त्रिमहाभागानामकाले स्वर्गगमनात् दुःखपूर्णनिराशाया: समाचारा: प्रतिदिनमायान्ति । विश्वस्य भारतस्य च सर्वैः संस्कृतसंगठनैः शोकसभाः समायोजिताः संस्कृतजगति च तेषां तथा स्वर्गीयाणां श्री न. वि. गाड्गिलमहाभागानां स्थानमपूरणीयमेवेति समनुभूतम् ।

संस्कृतमेव भारतीयैक्याधारः

गतमासे भारतसर्वकारस्य उपशिक्षामन्त्रिणा श्रीभक्त दर्शनमहाभागेन स्पष्टी कृतं यत् केन्द्रियसर्वकारः सर्वानपि राज्यसर्वकारान् पत्रमेकमप्रेषयत् यस्मिन् ते पृष्ठाः सन्ति यत् किं संस्कृत पाठनं पञ्चमकक्षातः कर्तुं शक्यते ? यतोहि संस्कृतमेव भारतीय-एकतायाः संस्कृतेः सभ्यतायाश्च दृढाधारः ।

देशस्यैक्यरक्षार्थं संस्कृतं राष्ट्रभाषा क्रियताम्

उत्तर प्रदेशराज्यस्योपशिक्षामन्त्री श्री रामनारायण पाण्डेयः देशस्य एकतायाः सुरक्षार्थं संस्कृतस्य राष्ट्रभाषात्वं समर्थितवान् । स आह यत् संस्कृता वाक् नूनमेव पूर्णप्रवाहमयी, शक्तिशालिनी सुमधुराऽमरा च भाषा वर्तते । असौ राणासंग्रामसिंह गुरुकुले प्रह्लादनगरे भाषमाणः आसीत् । स अपि स्पष्टमकरोत् यत्र संस्कृतभाषायाः शब्दाः भारतीयभाषास्वेव मिलन्ति-अपितु विश्वभाषासु संस्कृतभाषायाः शब्दानां बाहुल्यम् । भाषाविवादान् संस्कृतभाषा नाशयति । अस्माकमतीतं समुज्वलं समुद्भवपूर्णं यत्र संस्कृतभाषायाः प्रमुखं स्थानम् । आंग्लाः गताः परं न तेषामनुकरणस्यास्माभिस्त्यागः क्रियते । युवकैर्भारतस्य प्राचीनतत्त्वानां मूल्याङ्कणं विवेकबुद्ध्या करणीयम् ।

आचार्याणां संस्कृतधर्मप्रचारयात्रा

दिव्यज्योतिषः संस्थापकाः पूज्याः श्री आचार्यचरणाः हिमाचलस्य विशाले शहरोलग्रामे २६ जनवरीतः ५ फर्वरी पर्यन्तं श्री मद्भागवतकथापारायणं संस्कृतप्रचारञ्चाकुर्वन् । सहस्रशो लोकाः सत्संगे सम्मिलिताः बभूवुः । संस्कृताध्ययनार्थञ्च ग्रामीणबालेष्वपि-अनुरागजागृतिरभूत् ।

ततः- कार्यालयं प्राप्य चीनसीमासमीपं हिमालयेषु रामपुरबुशैहरस्थाने ऊनूतीर्थस्थले पावने १२ फर्वरीतः २० फर्वरी पर्यन्तं पुनस्तादृशस्यैव सत्सगस्याध्यक्षता श्री आचार्यचरणैर्विधीयते । अस्मिन् समारोहे लोकसभासदस्यानां बुशहरनृपतेः श्री वीरभद्रसिंह महाभागानां पद्मपुरस्कारप्रवर्तकानां परमपूजनीया महामहिमावती राजमाताऽपि सम्मिलिता अभवदिति [illegible] । श्री गार्ग्याश्चाचार्याणामुभयत्रापि सहयोगिनः व्यवस्थापकाश्च ।

श्री १०८ श्री सत्यसाईंबाबा महाभागाः

अस्मिन् दिव्यज्योषोऽङ्के ऽस्माभिः श्री १०८ श्री सत्यसाई महाभागस्य स्वल्पजीवनी प्रकाशिता। सौभाग्यमिदं नो यदेतादृशस्य सर्वशक्तिसम्पन्नस्य महापुरुषस्य जीवनं दिव्यज्योतिषि प्रकाश्यते। दिव्यज्योतिष उपरि महापुरुषस्यास्याशीर्वादवर्षा नूनमेव भविष्यतीति मनसा ऽनुभवामः। वस्तुतोऽस्माकं भारतदेशस्य सौभाग्यमेवेदं यद्देशेऽस्मिन् एवं विधा महापुरुषाः काले काले प्रादुर्भूय देशस्य गौरवं वर्धयन्ति। न केवलमेतादृशैः पुरुषैर्भारतमेव धन्यमपितु सर्वोऽपि संसारः स्वात्मानं धन्यं स्वीकरोति। यतो हि सर्वकला पूर्णाः भारतीयमहापुरुषाः मानवमात्रं मानवजातिं श्चाध्यात्मिकतायाः शान्त्याः शाश्वतसुखस्य च सन्देशं प्रयच्छन्ति। भारतोऽयमस्माकं बाबाया अनुकम्पया सुखसमृद्धिमाप्नुयादिति प्रार्थना।

विजयाब्दः

यद्यपि भारतीयमानेन नायमस्माकं नववर्षस्तथापि कूटनीतिनिपुणैरांग्लैर्वयमप्यर्धाङ्गीकृता एव तत एव सर्वमांग्लमानेनैव सर्वकारीयकार्येषु वर्षस्यास्य गणनानववर्षरूपेणैव भवति। अतो वयं १९६५ वर्षं विजयाब्दरूपेण स्वीकुर्मः। अस्मिन् वर्षे देशोऽस्माकं विविधाग्निपरीक्षासु पतितस्तथापि सर्वं गणयित्वान्ते भारतीया वयं विजयिन इति हर्षास्पदं नः। अस्य समाप्तौ नवाब्दस्य चारम्भे वयं सर्वानपि स्वपाठकान् दिव्यज्योतिषः शुभेच्छून् च शतशः वर्धापनानि समर्पयामः वर्धापन प्रकाशनं गताङ्के श्री शास्त्रिमहाभागानां मृत्यु-शोकाकुलैरस्माभिः कर्तुं न पारितम्।

जाग्रत भ्रातः–ज्ञातो–प्रातः

सर्वमपि संस्कृतजगत् जानाति सम्यक् यत् १९६५ वर्षस्यान्ते भारतीयशिक्षामन्त्रिणा त्रिभाषासूत्रे संस्कृतभाषासन्निवेषस्य यापि वार्ता कथिता तदर्थञ्च केन्द्रीयसंस्कृतमण्डलेन या समितिर्नियुक्ता केवलं इति सर्वं दृष्ट्वैव संस्कृतसंसारो मौनतामकर्तव्यनिष्ठाम्वा मा बहतु। यतोहि समुप्तमपि बीजं क्षेत्रेषु जलाभावे विनश्यति। तदर्थं सिच्चनस्य नूनमेव परमावश्यकता। एवमेव यत्र कुत्रापि विशालभारतस्य कोणे यः कश्चिदपि संस्कृतज्ञः संस्कृतप्रेमी वा भवेत् स हि प्रतिमासं प्रतिपक्षं, प्रतिसप्ताहम्वा भारतीयशिक्षामन्त्रालयं प्रतिप्रान्तीयशिक्षामन्त्रालयञ्च पुनः २ प्रार्थयेद्यत् त्रिभाषासूत्रे नूनमेव संस्कृतस्य प्रवेशोऽविलम्बं क्रियताम्। यान्यपि संस्कृतसंगठनानि सन्ति तानि तत्र २ स्वप्रभावप्रयोगपुरःसरं केन्द्रीयशिक्षामन्त्रणालयं प्रतिबोधयेयुः। अनेन शिक्षा मन्त्रालयः त्रिभाषासूत्रे संस्कृतं संस्थापितुं जनबलेन बलिष्ठो भवति। स्वर्णिमावसरोऽयं संस्कृतस्य कृते। अतः सर्वे संघीभूय चिरकारितां त्यक्त्वा भारतीयतायाः संरक्षणार्थं तस्याः च प्रसारप्रचारार्थं कृतसंकल्पाः सन्तः यत् किमपि समापतति तत् सोढुं च सन्नद्धाः भवन्तु, भारतशिक्षामन्त्रिणः च हस्तौ दृढौ कुर्वन्तु येन सोऽत्र संस्कृताय समुचितसम्मानं दातुं शक्तो भवेत्।

पंजाब सरकार द्वारा कारखानेदारों को दी गई बहुत सी रियायतें

(क) न हानि न लाभ के आधार पर भूमि का प्रबन्ध और उसको मूल्य की आसान किस्तों में अदायगी।

(ख) औद्योगिक क्षेत्र में बिजली तैय्यार करने वाले यूनिटों को ५ वर्ष के लिए कर की छूट।

(ग) कच्चे माल तथा तैय्यार माल पर ५ वर्ष के लिए विक्रय कर से छूट।

(घ) नियन्त्रित कच्चे माल की प्राथमिकता के आधार पर सप्लाई।

(च) असुविधा और देरी से बचाने के लिए इस्पात, कोयले, देगी लोहे आदि का जिला स्तर पर वितरण का प्रबंध।

(छ) पर्वतीय क्षेत्रों में लघु उद्योगों के लिए भूमि मशिनरी आदि की स्थाई परिसंपत्ति में लगाए जाने वाला धन घटा कर २०,००० रुपए कर दिया गया।

(ज) वस्तुओं के खरीदने के सम्बन्ध में १० वर्ष के लिए $2\frac{1}{2}$ प्रतिशत की अतिरिक्त मूल्य प्राथमिकता।

इनके अतिरिक्त अन्य रियायतें

हल्के इंजिनियरिंग के सामान के निर्यात में सराहनीय वृद्धि:-

वस्तुऐं	निर्यात का मूल्य	वर्ष
दस्ती औजार	१२.०० लाख	१९६४-६५.
बाईसिकलें तथा उनके पुर्जे	३२.०० लाख	,,
ढले हुए लोहे की जमीनी नालियां	१८.५० लाख	,,

इराक, कुवैत, सुडान तथा लेबनान को बिजली के पंखे सप्लाई किए गए।

पथ प्रदर्शन तथा सहायता के लिए निर्देशक उद्योग से सम्पर्क स्थापित करें।

(लोक सम्पर्क विभाग पंजाब द्वारा प्रसारित)

No. PRD / 560.

'संस्कृत काव्य सभी कलाओं की विशेषतायें अपने अन्तर्गत समाविष्ट करता है। इसमें वस्तु और व्यक्ति का रूप चित्रण, चित्र और मूर्तिकला के तत्व है और लय एवं नाद-सौन्दर्य, संगीत कला के तत्व। इतना ही नहीं काव्य के अन्तर्गत प्राप्त रूप, ध्वनि एवं संगीत का समवाय और समन्वय व्यक्तिगत कलाओं की अपेक्षा अधिक प्रभावशाली और संवेदना को अधिक प्रेरित करने वाला होता है; क्योंकि सभी कलायें मिलकर उसमे एक रूप रसायन की सृष्टि करती है। काव्य के रूप और बिम्ब, चित्र की भांति स्थिर न होकर गतिशील और सजीव होते है क्योंकि भाषा की शक्ति प्राप्त है। कविता का नाद-सौन्दर्य शुद्ध संगीत या छन्द और लय से विशिष्ट होती है, क्योंकि उसके अन्तर्गत संवादी, भावप्रेरक चुने हुए का संगुफन रहता है।'

कालिदास के काव्य में प्रसादगुण से युक्त वैशिष्ट्य हमें पदे पदे मिलता है। वह अभिज्ञान शाकुन्तल का आश्रम वर्णन हो चाहे मेघदूत का मेघ उज्जयिनी के वक्र पथ द्वारा गमन हो और चाहे रघुवंश में अयोध्या आगमन के समय विमान द्वारा यात्रा करते हुए समुद्रवर्णन में सरसता, चित्रांकन और प्रत्यक्षदर्शन का साक्षात् अनुभव आज के युग मे मनुष्य के पास आने जाने के लिए जल, स्थल आकाश तीनों का आधार उपलब्ध है। ये साधन मनुष्य स्थान से दूसरे स्थान मे पहुंचाते ही नहीं वरन अति शी पहुंचाते हैं, इनकी गति मे एक ओर यदि शीघ्र पहुंचा देने की सा है तो दूसरी ओर उसी तीव्रगति के कारण उत्पन्न हुई असामर्थ्य भी है और वह है कि जिस रास्ते से व्यक्ति रहा है उसका सूक्ष्म अवलोकन वह नहीं कर पाता, कि पौधे हैं, कितने तरह के पुष्प हैं, नदी और झरनों का कि गति से बह रहा है, एक नदी के जल के रंग दूसरी नदी के जल का रंग मिलता है या नहीं, इन दृश्यों को वह नहीं देख पाता क्योंकि वाहन में तो गति है

V

'रघुवंश का तेरहवां सर्ग'

'संस्कृत काव्य सभी कलाओं की विशेषतायें अपने अन्तर्गत समाविष्ट करता है। इसमें वस्तु और व्यक्ति का रूप चित्रण, चित्र और मूर्तिकला का तत्व है और लय एवं नाद-सौन्दर्य, संगीत कला के तत्व। इतना ही नहीं काव्य के अन्तर्गत प्राप्त रूप, ध्वनि एवं संगीत का समवाय और समन्वय इन व्यक्तिगत कलाओं की अपेक्षा अधिक प्रभावशाली और संवेदना को अधिक प्रेरित करने वाला होता है; क्योंकि सभी कलायें मिलकर उसमें एक नए रूप रसायन की सृष्टि करती हैं। काव्य के रूप और बिम्ब, चित्र की भांति स्थिर न होकर गतिशील और सजीव होते हैं क्योंकि भावों की शक्ति उन्हें प्राप्त है। कविता का नाद-सौन्दर्य शुद्ध संगीत या छन्द और लय से अधिक विशिष्ट होता है, क्योंकि उसके अन्तर्गत संवादी, भावप्रेरक चुने हुए शब्दों का संगुम्फन रहता है।'

कालिदास के काव्य में प्रसादगुण से युक्त ऐसा वैशिष्ट्य हमें पदे पदे मिलता है। चाहे वह अभिज्ञान शाकुन्तल का आश्रम वर्णन हो चाहे मेघदूत का मेघ द्वारा उज्जयिनी के वक्रपथ द्वारा गमन हो और चाहे रघुवंश में राम द्वारा अयोध्या आगमन के समय विमान द्वारा यात्रा करते हुए समुद्रवर्णन हो, सब में सरसता, चित्रांकन और प्रत्यक्षदर्शन का साक्षात् अनुभव होता है। आज के युग में मनुष्य के पास आने जाने के लिए जल, स्थल और आकाश तीनों का आधार उपलब्ध है। ये साधन मनुष्य को एक स्थान से दूसरे स्थान में पहुंचाते ही नहीं वरन अति शीघ्र पहुंचाते हैं, इनकी गति में एक ओर यदि शीघ्र पहुंचा देने की सामर्थ्य है तो दूसरी ओर उसी तीव्रगति के कारण उत्पन्न हुई असामर्थ्य भी है और वह है कि जिस रास्ते से व्यक्ति जा रहा है उसका सूक्ष्म अवलोकन वह नहीं कर पाता, कितने पेड़ पौधे हैं, कितने तरह के पुष्प हैं, नदी और झरनों का पानी किस गति से बह रहा है, एक नदी के जल के रंग के साथ दूसरी नदी के जल का रंग मिलता है या नहीं, इन सब दृश्यों को वह नहीं देख पाता क्योंकि वाहन में तो गति है, तीव्र से तीव्रतर हो जाने की इच्छा में कहां रहते हैं पेड़ पौधे और कहां रहता है झरनों की शीतल फुहारमयी गुंजन का स्वर। लेकिन कालिदास ने वर्णनों में तो प्रकृति के सूक्ष्म से सूक्ष्म कंपन तक को चित्रित कर दिया है। आज का विमान पैट्रोल से ~~आधार पर~~ चलता है लेकिन राम जिस पुष्पक विमान पर बैठ

के वनवास के बाद सीता के साथ अयोध्या लौटे थे वह राम की
मक शक्ति ~~के अनुसार~~ का आज्ञा पालन करता था। विमान चल
~~के~~ मार्ग द्वारा रहा था लेकिन धरती की छोटी से छोटी वस्तु भी राम
आँखों की पकड़ में थी। कितने आश्चर्य की बात है कि कालिदास
पर बैठ कर आकाश मार्ग का वर्णन कर रहे हैं जो कि बिल्कुल
भव लगता है, लगता है कवि स्वयं विमान द्वारा उन उन क्षेत्रों से
से चलते रहे हैं तभी तो इतना वास्तविक वर्णन कर सके
नी देर तक अपनी प्रज्ञा को विमान ~~के स्तर तक~~ की उंचाई
के स्तर पर न लाया जाये ऐसा वर्णन कठिन ही नहीं असंभव है।
लिदास ने इतनी ऊंची उड़ान अवश्य भरी होगी तभी ऐसी रघुवंश
मर ~~[illegible]~~ मधुर वर्णन जैसी रचना हो सकी।

शरत् ऋतु का निर्मल एवं नक्षत्रों को प्रकाशित करने वाला आकाश
के कारण दो भागों में जिस तरह विभक्त प्रतीत होता है उसी प्रकार
हे मेरे द्वारा बांधे गये पुल द्वारा दो भागों में विभक्त समुद्र
है।

वैदेहि पश्यामलयाद्विभक्तं मत्सेतुना फेनिलम्बुराशिम्।
छाया पथेनेव शरत्प्रसन्नमाकाशमाविष्कृत चारुतारम्॥

की आकाश के साथ उपमा कितनी उपयुक्त और यथार्थ है।
~~[illegible]~~ प्रकृति का मानवीकरण करने में कालिदास अपना सानी नहीं
ते थे। मेघ जल बरसाता है लेकिन उस जल को वह लेता समुद्र
ही है, लेकिन कल्पना कीजिए कि कोई व्यक्ति जल पीने के लिए
मु नदी के तट पर उतरे और भंवर में फंसता चला जाय तो उसकी
सी अवस्था होगी, इसी का सुन्दर चित्रण है।

प्रवृत्त मात्रेण पयांसि पातुमावर्तवेगाद् भ्रमता घनेन।
आभाति भूयिष्ठमयं समुद्र प्रमथ्य मानो गिरिणेव भूयः॥

मेघ ज्योंही इस समुद्र में पानी पीने लगता है त्यों ही पानी के भंवर
में फंस कर चक्कर काटने लगता है। उस चक्कर काटने वाले मेघ से वह
समुद्र ऐसी शोभा देता है जैसा कि पुनः मन्दराचल के द्वारा मथा
जा रहा हो।

अगर व्यक्ति आकाश मार्ग से आगे जा रहा है तो नीचे की ~~व~~ वस्तुएं कैसी
दिखाई पड़ती हैं, इसका अद्भुत वर्णन देखिए-

कर 14 वर्ष के वनवास के बाद सीता के साथ अयोध्या लौटे थे वह राम की आध्यात्मिक शक्ति की आज्ञा का पालन करता था। विमान आकाश मार्ग द्वारा चल रहा था, लेकिन धरती की छोटी से छोटी वस्तु भी राम की दृष्टि की पकड़ में थी। कितने आश्चर्य की बात है कि कालिदास पृथ्वी पर बैठ कर आकाश मार्ग का वर्णन कर रहे हैं जो कि बिल्कुल असम्भव लगता है, लगता है कवि स्वयं विमान द्वारा उन उन क्षेत्रों से गुजरते चलते रहे हैं तभी तो इतना वास्तविक वर्णन कर सके। जितनी देर तक अपनी प्रज्ञा को विमान की उंचाई जितने स्तर पर न लाया जाये ऐसा वर्णन कठिन ही नहीं असंभव है। कालिदास ने इतनी ऊंची उड़ान अवश्य भरी होगी तभी ऐसी रघुवंश के तेरहवें सर्ग में समुद्र वर्णन जैसी अमर रचना हो सकी।

शरत् ऋतु का निर्मल एवं नक्षत्रों को प्रकाशित करने वाला आकाश गङ्गा के कारण दो भागों में जिस तरह विभक्त प्रतीत होता है उसी प्रकार हे वैदेहि मेरे द्वारा बांधे गये पुल द्वारा दो भागों में विभक्त समुद्र को देखो।

वैदेहि पश्यामलयाद्विभक्तं मत्सेतुना फेनिलम्बुराशिम् ।
छाया पथेनेव शरत्प्रसन्नमाकाशमाविष्कृतचारुतारम् ॥

समुद्र की आकाश के साथ उपमा कितनी उपयुक्त और यथार्थ है।

प्रकृति का मानवीकरण करने में कालिदास अपना सानी नहीं रखते थे। मेघ जल बरसाता है लेकिन उस जल को वह लेता समुद्र से ही है, लेकिन कल्पना कीजिए कि कोई व्यक्ति जल पीने के लिए समुद्र नदी के तट पर उतरे और भंवर में फंसता चला जाय तो उसकी कैसी अवस्था होगी, इसी का सुन्दर चित्रण है।

प्रवृत्तमात्रेण पयांसि पातुमावर्तवेगाद् भ्रमता घनेन ।
आभाति भूयिष्ठमयं समुद्रः प्रमथ्यमानो गिरिणेव भूयः ॥

मेघ ज्योंही इस समुद्र में पानी पीने लगता है त्यों ही पानी के भंवर में फंस कर चक्कर काटने लगता है। उस चक्कर काटने वाले मेघ से वह समुद्र ऐसी शोभा देता है जैसा कि पुनः मन्दराचल के द्वारा मथा जा रहा हो।

अगर व्यक्ति आकाश मार्ग से जा रहा है तो नीचे की वस्तुएं कैसी दिखाई पड़ती है, इसका अद्भुत वर्णन देखिए-

कुरुष्व तावत्करभोरु पश्चान्मार्गे मृगप्रेक्षिणि दृष्टिपातम् ।
एषा विदूरीभवतः समुद्रात् सकानना निष्पततीव भूमिः ॥
हे मृगनयनी ! पीछे की ओर थोड़ा देखो तो सही, जंगलों सहित यह भूमी दूर होने वाले समुद्र से निकलती हुई सी दीख रही है ।

एक और आश्चर्ययुक्त ~~व~~ वर्णन ~~देखिए~~ है -

करेण वातायनलम्बितेन स्पृष्टस्त्वया चण्डि कुतूहलिन्या ।
आमुञ्चतीवाभरणं द्वितीयमुद्भिन्नविद्युद्वलयो घनस्ते ॥
हे क्रोध करने वाली सीते ! तुमने विनोदार्थ खिड़की से हाथ लटकाकर जब मेघ को छुआ तब बिजली चमकाकर मानो मेघ ~~से~~ तुम्हारे हाथ में दूसरा कङ्गन पहना रहा है । यहां एक साथ कई आश्चर्यजनक घटनायें घटती हैं। पुष्पक विमान बिल्कुल खुले रथ जैसा रहा होगा, उसके चारो ओर खिड़कियां होंगी और वे भी खुली हुई ~~थी~~ तभी तो सीता बड़ी सरलता से खिड़की से बाहर हाथ निकाल कर मेघ को छू सकती हैं और मेघ मानो बिजली का एक और कङ्गन सीता को पहना कर डर से भाग गया, मेघ तो एक जगह ठहरता नहीं, अभी यहां है अभी ~~व~~ हवा उसको दूसरी ओर ले उड़ी, लेकिन कालिदास ने उत्प्रेक्षा की है कि हे सीता मेघ तुमसे डर कर भाग गया और मेघ मे रहने वाली बिजली तो अत्याधिक चञ्चल होती है, एक क्षण के लिए लगा कि सीता ने एक हाथ में एक कङ्गन की जगह दो कङ्गन पहने हुए हैं, लेकिन यह हुआ सब एक साथ और केवल एक क्षण के लिए ।

कालिदास का समुद्र वर्णन केवल शुद्ध वर्णनात्मक शैली में ही नहीं है वरन उसमें मानवीय सुख दुख भी इस तरह से जुड़े हुए हैं कि उन्हें अलग से देख पाना असंभव है । यह सच है कि इस समय पुष्पक विमान में राम के साथ सीता भी हैं लेकिन उन दोनों ने अत्युत्कट विरह वेदना भी सही है और जब वे विरह स्थल ~~उनके~~ ~~सामने~~ राम के सामने ~~है~~ आते हैं तो वे एक दम उदासीन हो कर कहते हैं -

सैषा स्थली यत्र विचिन्वता त्वां भ्रष्टं मया नूपुरमेकमुर्व्याम् ।
अदृश्यत त्वच्चरणारविन्दविश्लेषदुःखादिव बद्धमौनम् ॥

कुरुष्व तावत्करभोरु पश्चान्मार्गे मृगप्रेक्षिणि दृष्टिपातम् ।
एषा विदूरीभवतः समुद्रात् सकानना निष्पततीव भूमिः ॥

हे मृगनयनी ! पीछे की ओर थोड़ा देखो तो सही, जंगलों सहित यह भूमी दूर होने वाले समुद्र से निकलती हुई सी दीख रही है ।

एक और आश्चर्ययुक्त वर्णन देखिये है -

करेण वातायनलम्बितेन स्पृष्टस्त्वया चण्डि कुतूहलिन्या ।
आमुञ्चतीवाभरणं द्वितीयमुद्भिन्नविद्युद्वलयो घनस्ते ॥

हे क्रोध करने वाली सीते ! तुमने विनोदार्थ खिड़की से हाथ लटकाकर जब मेघ को छूआ तब बिजली चमकाकर मानो मेघ तुम्हारे हाथ में दूसरा कङ्कन पहना रहा है । यहां एक साथ कई आश्चर्यजनक घटनायें घटती है । पुष्पक विमान बिल्कुल खुले रथ जैसा रहा होगा, उसके चारो और खिड़कियां होंगी और वे भी खुली हुई तभी तो सीता बड़ी सरलता से खिड़की से बाहर हाथ निकाल कर मेघ को छू सकती हैं, और मेघ मानो बिजली का एक और कङ्कन सीता को पहना कर डर से भाग गया, मेघ तो एक जगह ठहरता नहीं, अभी यहां है, अभी हवा उसको दूसरी ओर ले उड़ी, लेकिन कालिदास ने उत्प्रेक्षा की है कि हे सीता मेघ तुमसे डर कर भाग गया और मेघ में रहने वाली बिजली तो अत्याधिक चञ्चल होती है, एक क्षण के लिए लगा कि सीता ने एक हाथ में एक कङ्कन की जगह दो कङ्कन पहने हुए हैं, लेकिन यह हुआ सब एक साथ और केवल एक क्षण के लिए ।

कालिदास का समुद्र वर्णन केवल शुद्ध वर्णनात्मक शैली में ही नहीं है वरन उसमें मानवीय सुख दुख भी इस तरह से जुड़े हुए हैं कि उन्हें अलग से देख पाना असंभव है । यह सच है कि इस समय पुष्पक विमान में राम के साथ सीता भी हैं लेकिन उन दोनों ने अत्युत्कट विरह वेदना भी सही है और जब वे विरह स्थल राम के सामने आते हैं तो वे एक दम उदासीन हो कर कहते हैं -

सैषा स्थली यत्र विचिन्वता त्वां भ्रष्टं मया नूपुरमेकमुर्व्याम् ।
अदृश्यत त्वच्चरणारविन्दविश्लेषदुःखादिव बद्धमौनम् ॥

यह वही स्थल है, जहां तुम्हें खोजते समय मैंने भूमि पर पड़ा हुआ तुम्हारा एक नूपुर देखा था, जो मानो तुम्हारे पादारविन्द के वियोग के दुख से मौन धारण किये हुए पड़ा था।

इतना ही नहीं पशुपक्षी भी राम के वियोग में उनको सहयोग देना चाहते थे। तभी तो कुशों के अङ्कुरों का खाना परित्याग कर मृगाङ्गनायें आंखों की बरौनी ऊपर उठाये हुए नयनों से दक्षिण दिशा की ओर देखती हुई 'तुम किस मार्ग से गई' ऐसा न जानने वाले मुझको समझाती थी। वे बोल तो सकती नहीं थी लेकिन बार बार दक्षिण दिशा की ओर मुंह करके मानो बताना चाहती थीं कि सीता इधर ले जाई गई है।

मृग्यश्च दर्भाङ्कुरनिर्व्यपेक्षास्तवागतिज्ञं समबोधयन् माम्।
व्यापारयन्त्यो दिशि दक्षिणस्यामुत्पक्ष्मराजीनि विलोचनानि॥

ऊपर दूर से देखने पर बड़े बड़े पर्वत भी आकार में छोटे और चौड़ी नदियां भी कितनी पतली दिखाई देती हैं इसका अत्यन्त सुन्दर वर्णन है।

एषा प्रसन्नास्तिमितप्रवाहा सरिद्विदूरान्तरभावतन्वी।
मन्दाकिनी भाति नगोपकण्ठे मुक्तावली कण्ठगतेव भूमेः॥

स्वच्छ और निश्चल प्रवाहवाली, दूर से देखने से पतली-सी लगने वाली यह मन्दाकिनी नदी पर्वत के समीप भाग में ऐसी शोभा दे रही है जैसे भूमि के गले में हार हो।

प्रयाग स्थित गङ्गा यमुना सङ्गम का वर्णन अद्वितीय है

क्वचित्प्रभालेपिभिरिन्द्रनीलैर्मुक्तामयी यष्टिरिवानुविद्धा।
अन्यत्र माला सितपङ्कजानामिन्दीवरैरुत्खचितान्तरेव॥
क्वचित्खगानां प्रियमानसानां कादम्बसंसर्गवतीव पङ्क्तिः।
अन्यत्र कालागुरुदत्तपत्रा भक्तिर्भुवश्चन्दनकल्पितेव॥
क्वचित्प्रभा चान्द्रमसी तमोभिश्छायाविलीनैः शबलीकृतेव।
अन्यत्र शुभ्रा शरदभ्रलेखा रन्ध्रेष्विवालक्ष्यनभःप्रदेशा॥
क्वचिच्च कृष्णोरगभूषणेव भस्माङ्गरागा तनुरीश्वरस्य
पश्यानवद्याङ्गि विभाति गङ्गा भिन्नप्रवाहा यमुनातरङ्गैः॥

हे सुन्दराङ्गि! देखो, यमुना की नील तरङ्गें गङ्गा जी की श्वेत लहरों से मिल कर कैसी छटा उत्पन्न कर रही हैं - कहीं उज्ज्वल कान्ति नीलम जिसमें जड़े हुए रखे मोतियों के हार जैसी, कहीं पर

नीलकमल जिसमें बीच बीच मे गुम्फित हो ऐसे श्वेतपद्मों की माला के समान, कहीं काले हंसों से मिश्रित श्वेताङ्ग हंसों की कतार के समान, एक स्थान में, काले अगुरु से मध्य मध्य में जहां चित्रण है ऐसी भूमी की श्वेत चन्दन की रचना जैसी, कहीं छाया में इकट्ठे हुए अन्धकारों से बनी चितकबरी चांदनी की तरह, और कहीं छेदों में आकाश की नीलिमा जिसमें से दिखाई देती है ऐसी निर्मल शरदृतु की मेघ पंक्ति की तरह, कहीं तो भस्म पोतने से श्वेत, काले सर्प लिपटे रहने से मध्य मध्य में काले - महादेव की देह जैसी विचित्र शोभा दिखाई दे रही है इन गंगा यमुना नदियों के संगम की।

समुद्रपत्न्योर्जलसन्निपाते पूतात्मनामत्र किलाभिषेकात्।
तत्त्वावबोधेन विनाऽपि भूयस्तनुत्यजां नास्ति शरीरबन्धः॥

समुद्र पत्नियां गङ्गा यमुना के जल जहां मिलते हैं ऐसे इस संगमस्थान पर स्नान करने से जिनकी आत्मा पवित्र हो जाती है, उनको तत्त्वज्ञान के बिना भी मुक्ति हो जाती है। पुनः देहबन्ध नहीं होता - यह प्रमाण सिद्ध है।

कल्पना की अत्यन्त ऊंची उड़ान के साथ ही साथ कालिदास ने ~~पृथ्वी~~ धरती की यथार्थता से अपना सम्बन्ध बनाये रखा, इसीलिए जब राम द्वारा रावण का वध हो चुका और पुष्पक विमान ने लंका से उड़ान भरी तो सामने विशाल समुद्र था, कालिदास ने उसी भव्यता से राम द्वारा समुद्र वर्णन करवाया। समुद्र के दूसरे किनारे अर्थात दक्षिण भारत पहुंच जाने पर राम ने माल्यवान पर्वत का भव्य वर्णन किया।

एतद्गिरेर्माल्यवतः पुरस्तादाविर्भवत्यम्बरलेखि शृङ्गम्।
यह देखो माल्यवान नामक पर्वत का गगन चुम्बि शिखर सामने प्रकाशित हो रहा है। इसके पश्चात् पम्पा सरोवर आता है।

दूरावतीर्णा पिबतीव खेदादमूनि पम्पासलिलानि दृष्टिः।
पम्पा सरोवर के जलों पर दूर से उतरी हुई मेरी आंख थकावट के कारण मानों यहां से हटना नहीं चाहती।

अयोध्या लौटते ~~समय~~ हुए बीच में आती है गोदावरी नदी और उसके किनारे [illegible] क्रमशः दिखाई

देते हैं अगस्त्य मुनि, शातकर्णि मुनि तथा शरभङ्ग ऋषि के आश्रम, आश्रमों के पश्चात दिखाई देता है चित्रकूट पर्वत ~~जिसकी कालिदास ने मदमस्त हाथी से उपमा दी है।~~

धारास्वनोद्गारिदरीमुखोऽसौ शृङ्गाग्रलग्नाम्बुदवप्रपङ्कः।
बध्नाति मे बन्धुरगात्रि चक्षुर्दृप्तः ककुद्मानिव चित्रकूटः॥

X (झरनों की धाराओं से जिसकी गुफा रूपी मुख से ध्वनि निकल रही है, जिसके शृङ्ग में लगा बादल का टुकड़ा ~~सींग~~ सींग और खुरों से खोदने के खेल में लगा हुआ कीचड़ सा लग रहा है - ऐसा यह चित्रकूट पर्वत मदमस्त ~~हाथी~~ सांड की तरह मेरी दृष्टि को ~~अन्यत्र~~ और किसी जगह से हटाकर अपने में ही बांध देता है।) X

चित्रकूट पर्वत के साथ ही मन्दाकिनी नदी बह रही है। प्रयाग के आश्चर्यकारी वर्णन के बाद राम अयोध्या के बहुत निकट पहुंच गये हैं क्योंकि अब कुछ ही क्षणों में सरयू नदी दिखाई देने लग जायगी जो राम के लिए मानों माता कौशल्या जैसी है और अपनी तरंगों रूपी हाथों से उनको अपनी ओर बुला रही हैं।

~~देखिए! देखिए~~ !! ~~राम का~~ पुष्पक विमान अब अयोध्या नगरी के पास उतरा ही चाहता है, भगवान राम, मां जानकी और लक्ष्मण के दर्शन करके अपना जीवन कृतार्थ कीजिए।

At the end of Appendix C

1. भूयांस उद्यन्तमादित्यमुपतिष्ठन्ते, अल्पीयांसोऽस्तं यन्तम्।
More worship the rising than the setting sun.

2. को वा स्पृहयति म्लायद्भ्यः पुष्पेभ्यः? अथवा, निर्माल्यीभूज्झित पुष्पदामनिकरे का षट्पदानां रतिः।
No body is fond of fading flowers.

3. किं हीनकुसुमं सहकार पादपं मधुकर्यः पुनः सेवन्ते।
X. निमज्जन्तीं तरीं लोके मुञ्चन्ति मूषका अपि।
Rats will leave a sinking ship.

4. न प्रेम लोके सहतेऽवहेलनम्।
Love does not brook neglect.

5. दर्शनाज्जायते रागो हृदयेषु नृणामिह।
From looking love is born to men.

6. समरे प्रणये चैव ~~मृगया~~ मृगयायामथैव तथा।
प्रति सुखं सहस्रं हि दुःखानां वर्तते ध्रुवम्॥
~~For In Love~~
In war, hunting and love, for one pleasure a thousand griefs.

7. नौषधैर्विद्यते लोके मृत्योर्बल विघातिनी।
कुतो मरणभेषजम्।
Death defies the doctor.

8. कुतः कार्यसमाप्तिः स्याद्विना स्वेदं विना श्रमम्।
No sweet without sweat.

9. वृश्चिकभिया पलायमानस्याशीविषमुखे निपातः।
वृश्चिकाद्बिभ्यतः सर्पेण दंशः
धूमात्पलायमानस्यानले सन्निपातः।
पाशदर्शनभयपलायितस्य फणिनि पदन्यासः।
To fall out of the frying pan into the fire.

10. क्रिया खलु लघुतममुत्तरम्।
The shortest answer is doing.

11. न खलु सूचिरुभयोरग्रयोस्तीक्ष्णा ।

A needle is not sharp at both ends.

~~12.~~ स्वभावशुद्धः स्फटिको न संस्कारमपेक्षते ।

नितान्तरम्यभावानां परिष्कारो विडम्बना ।

12. स्वो हि धर्मो ~~मू~~ मर्त्यानाम् आत्मना विप्रकृतेषु प्रद्वेषो नाम ।

It is a principle of human nature to hate those whom you have injured.

13. क ईप्सितार्थस्थिरनिश्चयं मनः

पयश्च निम्नाभिमुखं प्रतीपयेत् ॥

A wilful man will have his way.

14. कररुहसाध्ये किं परशुना ।

Never take a stone to break an egg, when you can do it with the back of your knife.

15. (अ) प्रायः समानविद्याः परस्परयशः पुरोभागाः ।

प्रायेणासुहृदौ लोके समानवृत्तिकौ जनौ ॥

(ब) समानसस्यभञ्जयौ द्वौ चरकौ चिरं सुहृदौ न भवतः ।

In every age and clime we see,

Two of a trade can never agree.

16. यावत्स्वस्थमिदं देहं यावन्मृत्युश्च दूरतः ।

तावदात्महितं कुर्यात्प्राणान्ते किं करिष्यसि ॥

Make hay while the sun shines.

17. (अ) "स्वयमप्राप्तदुःखो यः स दुनोति न विस्मयः ।

त्वं स्मर प्राप्तदाहोऽपि दहसीति किमुच्यते ॥"

(ब) अनाभिज्ञः क्षतानां यः क्षताङ्कं स सदा हसेत् ॥

He jests at scars that never felt a wound.

18. (अ) भिन्नरुचिर्हि लोकः ।

(ब) यति नरास्तति चित्तानि । (ति)

"Count all the folks in all the world, you will find a separate fancy for each separate mind."

~~TWO~~ FOREIGN PLAYS RETOLD IN SANSKRIT

------Usha Satyavrat

There have been attempts of late, though on an extremely limited scale, on the part of Sanskritists of India to look beyond the shores of their country for scope of their creative activity which has resulted in the appearance of ~~the~~ two types writings, the first type being the translations of works in foreign languages such as the Dīnārkarājakumārahemalekham of the Hamlet of Shakespeare and the other type being the adaptations of foreign works. Two works of the latter type form the subject matter of the present study. They are the Viśvamohanam of S.N. Tadpatrikar and the Kamalāvijayanāṭakam of Venkataramanārya which retell the Faust of Goethe and The Cup of Tennyson respectively.

The Viśvamohanam is a free adaptation of the Faust. In its seven Acts is reproduced the theme of the original in a typical Sanskrit setting and in strict parameters of Sanskrit dramaturgy as also in conformity with the oriental philosophy of life. The characers acquire here Sanskrit names. Faust, the hero; Margaret, the heroine; Martha, the go-between and Valentine the brother of Margaret of the original figure in the Sanskrit play under the names of Prabhākara, Hariṇī, Rādhā, Tāraka and Mohana respectively. Faust is directly responsible in the original for the murder of Valentine and the mother of Margaret with her new-born baby. In the adaptation this is avoided. There the hero and the heroine undergo suffering just for upliftment. They outlive the tempest of passions to turn into pious souls ultimately. Again, Mohana, the Mephistopheles of the original play is neither the Devil, nor the spirit of denial. He is only the symbol of lower temptations.

~~The play makes an interesting reading, the interest in it is sustained due to the reader~~

The second adaptation, the Kamalāvijayanāṭakam of Venkataramanarya in five Acts, carries forward the story of the original play The Cup of Tennyson. In the original ~~play~~ the hero and the heroine end their lives by consuming poison which brings the play to an end. In the adaptation they are

united in heaven. The friends of the heroine have a view of this union through a divine vision imparted to them by a Siddha, a typical innovation in the adaptation. So is the description in it of heaven, the gods like Indra and the eight Dikpālas.

Sanskrit names are given to characters in this adaptation too with the difference that they are brought closer to the original in sound. Thus the hero Sinorets of the original is Śrīnātha of the adaptation, the villain Sinorix is Śīrṇākṣa of the adaptation and the heroine Cama of the original is Kamalā of the adaptation. The names of the places in the original have been retained in the adaptation.

The style and the diction of the adaptations have a classical ring about them which makes them particularly delightful.

Being just the few works of their kind, the plays retold have a uniqueness about them marking them out as welcome additions to modern Sanskrit drama.

....

PROJECT : INDIAN AND FOREIGN PLAYS RETOLD IN SANSKIT

PROGRESS REPORT

(For the period 10.10.2001---10.6.2002)

After the thematic, linguistic and literary study I converged on the structural study of the plays in Indian and foreign languages that have of late been retold by Sanskrit writers through the medium of Sanskrit. There has been a twofold attempt in this direction : One, to render them in Sanskrit word for word, to prepare a literal translation of them with such innovations as the Sanskritization of foreign names like Hemalekha for Hamlet or Meghavedha for Macbeth and the other, to so cast them as to accord with the Indian ambience, to assign fictitious names, not necessarily similar-sounding to the original characters, omitting the lengthy portions, to give the recreations a new look and to describe the incidents in keeping with the Indian tradition like the cremation of the dead body instead of its burial, the naming of the French Institute as Kauṇḍinyāśrama, God as Śiva, the river as Maṇikarṇikā, the offering of sesame seeds and other things at obsequies called in India Tilodaka and Nivāpāñjali, the consecration of the idol of Durgā in the Fort called Durgadeśa and so on. The example of the above par excellence is the play Candrasenaḥ, the adaptation of Shakespeare's Hamlet by S.D. Joshi and Vighnahari Deo where in an attempt to give it a real Sanskrit look many of the lines and expressions from Sanskrit works of old have been woven into the text like atisnehaḥ śaṅkanīyaḥ (p.5), yuktaṁ hi hṛdayadaurbalyam aprabuddhānām (p. 6), na pituḥ praṇayaṁ vihantum arhasi (p. 14), rājā kālasya kāraṇam (p. 18), mitaṁ ca sāraṁ ca vaco hi vāggmitā (p. 23), iyaṁ Mallikā nāma netranirvāṇam (p. 35), anukampāmṛdur api śrotriyaḥ yajñapaśuṁ mārayaty eva (p. 53) and so on. The songs in various metres like Mālinī, Śikhariṇī and so on also impart an indeginous look to the play making it a new incarnation of the old one. This approach which takes care of not deviating from the theme seeks to create a space for an attempt at transcreation of plays composed in non-Sanskrit media by making them acceptable to the Sanskritists of India.

Hamlet has been rendered in two different versions in Sanskrit, one under the title Dīnārkarājakumārahemalekham by Sukhamay Bhattacharya and the other Candrasenaḥ by S.D. Joshi and Vighnahari Deo. Of these Candrasenaḥ has far greater appeal. It is much shorter too doing away as it does difficult verses and intricate

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~~Thexplayxmakesxanxinterestingxreadingxxthexinterestxinxitxx sustainedxxduextoxthexreader~~

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psychological manouvres. The play is divided in Acts which are again sub-divided in Scenes called Pravesas which begin with the description of the lay out .

The Viśvamohanam of S.N. Tadpatrikar is a free adaptation of ~~the worlds~~ one of the world's classics, The Faust of Goethe Part I. The story revolves round a character believed to be a historical one, of the middle ages who is said to have acquired a good mastery over medicine, sorcery and black magic. The rumours were afloat that he was in league with spirits and Devils who provided him with all sorts of earthly pleasures but after a certain period claimed him as a victim. He died a broken -hearted man in 1540. His story is an illustration of the scriptural verse : "What shall it profit a man, if he gains the whole world but loses his soul?" The play concerns itself with the questions : (1) What is it to gain the whole World? (2) What is it to lose the soul ? (3) What is profit in such a context ?

The transcreator of the Faust in Sanskrit, S.N. Tadpatrikar, closely follows the story of the temptation of Faust in its barest outline knocking off all detail and embellishment. The adaptation of Tadpatrikar thus corresponds to the 'Ur Faust' or the earlist portion of the drama written at Frankfurt by Goethe between 1773 and 1775.

The main characters that figure in this short love episode are Faust, the hero, Margaret, the heroine, Martha, the go-between, Valentine, the brother of Margaret and the spirit Mephisttopheles. These characters figure in the Sanskrit rendering under the names Prabhākara, Harinī, Rādhā, Tāraka and Mohana respectively. The first noteworthy feature of this adaptation is that its author has not only given Goethe's Faust a decent Sanskrit garb, but also invested the entire work with the conventions of Sanskrit dramaturgy and with the oriental philosophy of life. In the original drama Faust is directly responsible for the murder of Valentine and of the mother of Margaret and indirectly guilty of the sad end of ~~the~~ Margaret and her new-born baby. Tadpatrikar refrains from attributing to his hero such atrocity and thus saves the tale of love from turning into a grim tragedy. Both Harinī and Prabhākara outlive the storm and tempest of passions and ultimately turn into pious souls by penitence and penance. Nor is the Mohana of the Sanskrit version the Mephistopheles. He is neither the Devil nor the spirit of denial. He is simply a symbol of lower temptations that teach men and women through sufferings.

The play is divided in seven Acts. Brevity is its hallmark. All the seven Acts are compressed in just thirty-six pages. There are no divisions of Acts in Scenes. The play opens with the Nāndī verse, a prayer to Brahman which is followed by a conversation between the Sutradhāra and a character styled Puruṣa, an emissary of the Yatī to serve as the Pro-

logue, the Praveśaka. introducing the main character as it does. The play closes with a prayer which, though not styled as such, is as good as the Bharatavākya. It also has lines and expressions from Sanskrit works of old like svasukhanirabhilāsā vrttir esottamānām (p.14), gurur Brahmā Visnur gurur iha Maheśo gurur asau (p.31) which impart it a genuine Sanskrit look.

The two-Act play The Cup of Tennyson is adapted in Sanskrit under the title Kamalāvijayanātakam by Venkataramanarya in five Acts which are further sub-divided in Scenes. To make his work accord with Indian tradition the adaptor turns it into a comedy from the original tragedy. He adds considerably on his own to the theme of the original. in which form it just is not a translation or an adaptation or even a recreation of the original but a reincarnation of it or rather an extension of it and thus stands unique in modern Sanskrit dramatic literature. Though the Sanskrit writer has drawn the characters from the original, he has infused them with a new spirit, imparting them his own vision. While dealing with the characters of the original he had at the back of his mind the heroes and heroines of Sanskrit works of old. The hero of the play he has sought to model on Rāma and the villain on Rāvana and the heroine on Sītā. The Sambhoga Śrngāra figures in the play towards the beginning and the end while Vipralambha Śrngāra finds place in the middle. play/ Śrngara is the principal sentiment the other sentiments being subservient to it. The play is so designed as to have for its structure the varicus Sandhis and Kāryavasthās.

The play begins with the Nāndī where the happiness of the Divine Couple in the clinging of the Divine Mother to the Divine Father is prayed for the welfare of the pious men and women. This is followed by the usual conversation between the Sūtradhāra and the Natī which introduces the play with a song in praise of the Mother Goddess. The song over, the villain Synorix, his name given the Sanskrit form Sīvnāksa on the basis of sound analogy is made to enter the play exclaiming the beauty of the city with the trees hintāla, kapittha, aśvattha and so on and the creepers kunda, kuravaka, karnikāra, śirīsa, jāti and mallikā which are all typically Indian to impart a native touch to the composition to enhance its appeal among Indian readers/spectators.

As seen above in the case of the villain, the names of the characters in the play have been Sanskritized keeping them as close in sound to the original as possible. Thus the hero Synoratus becomes in Sanskrit version Śrīnātha, the Commander Antonicus Anantānīka, the second villain disguised as a hunter Synotus Śrīrata and Comma, the heroine Kamalā.

The Lord of Heaven in Sanskrit version is called Mahendra and the Lords of the Eight Quarters, the Aṣṭadikpālas, Indra, Agni, Yama and so on.

The play has a number of verses which are composed in rather unfamliar metres like Śrī, Sudhī, Kanyā, Paṅkti, Śaśivadanā, Vidyullekhā, Kumāralalita and so on.

The play ends with the Bharatavākya. The expression in it has a classical ring aabout it and is so natural as not to leave mpression/on the reader/spectator of its being a rendering of a foreign work.

The non-Sanskrit plays retold in Sanskrit form an interesting corpus in Sanskrit literature comprising as they do an important addition to it. They are no mere translations, they are transcreations. They form a unique amalgam of non-Sanskrit and Sanskrit traditions a peep into which provided by the work on the Project to the undersigned has been her life-time experience which she has cherished in all its fulness.

Usha Satyavrat
(Usha Satyavrat)

C-248, Defence Colony,
New Delhi-110024

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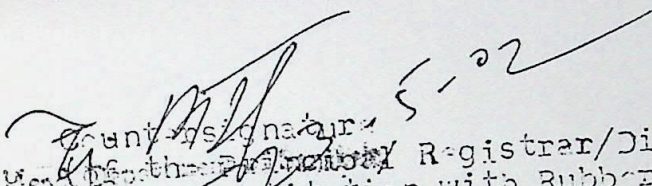
(ACKNOWLEDGEMENT RECEIPT)

Received a sum of Rs. 20,000/- (Rupees Twenty thousand only) ________________ by Cash/Cheque/Demand Draft No __________ dated __________ of the period 10.10.2001 to 10.6.2002 from the Director, Rashtriya Sanskrit Sansthan New Delhi on account Grant-in-Aid sanctioned in Sansthan's letter No. RSKS/SC/1-22/98-99 dated 24.5.99.

Usha Satyavrat
Signature of Grantee
with date

Counter signature ...5-02
(of the Principal/Registrar/Director of the Institution with Rubber Stamp)

Head of the Department
University of Delhi
Delhi-110007

Address of Scholar:-
Dr. Mrs. Usha Satyavrat
C-248, Defence Colony, New Delhi-110024

सहायता अनुदान प्राप्ति-रसीद

शास्त्र-चूडामणि योजना के अन्तर्गत पत्र संख्या __________ द्वारा स्वीकृत सहायता अनुदान राशि रु __________ (रुपये __________ केवल) नकद/बैंक ड्राफ्ट / चैक संख्या __________ दिनांक __________ से __________ तक की अवधि के लिए निदेशक राष्ट्रीय संस्कृत संस्थान, नई दिल्ली से प्राप्त की ।

अनुदान ग्राही के हस्ताक्षर
तिथी सहित

प्रति हस्ताक्षर
(संम्बन्धित संख्या के प्राचार्य/कुल सचिव/निदेशक/द्वारा रबर स्टैंप सहित)

पता : __________

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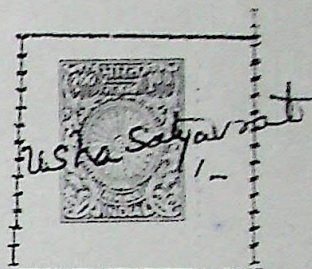
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23-5-02

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(Principal/Registrar/Director
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Address:-

Signature of Grantee
With date

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अग्रिम प्राप्ति-रसीद

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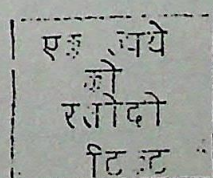
प्रति हस्ताक्षर
सम्बन्धित संस्था के
प्राचार्य/कुल सचिव/निदेशक
द्वारा रबर स्टैम्प सहित

अनुदान ग्राही के हस्ताक्षर
तिथी सहित
विद्वान का पता: __________

-7-

SPECIMEN OF PROGRESS REPORT

This is certified that Shastra Chudamani Scholar Shri attended the institution regularly from 10.10.2001 to 10.6.2002

The detail of work done by him is ~~as under~~:- enclosed herewith :

His work is satisfied. I recomend to release the next instalment of grant due to him.

23.5.02

Signature of

Principal/Registrar/Director with Rubber Stamp

Head, Department of Sanskrit, University of Delhi, Delhi-110007

(Name & Address of Institution)

Usha Satyavrat

Signature of Scholar

[*Staggers into the chapel of St. Benedict.*

Becket (*falling on his knees*). At the right hand of Power—
Power and great glory—for thy Church, O Lord—
Into Thy hands, O Lord—into Thy hands!—— [*Sinks prone.*

De Brito. This last to rid thee of a world of brawls! (*Kills him.*)
The traitor's dead, and will arise no more.

Fitzurse. Nay, have we still'd him?
What! the great Archbishop!
Does he breathe? No?

De Tracy. No, Reginald, he is dead. [*Storm bursts.*[1]

De Morville. Will the earth gape and swallow us?

De Brito. The deed's done—
Away!

[DE BRITO, DE TRACY, FITZURSE, *rush out, crying 'King's men!'* DE MORVILLE *follows slowly. Flashes of lightning thro' the Cathedral.* ROSAMUND *seen kneeling by the body of* BECKET.

[1] *A tremendous thunderstorm actually broke over the Cathedral as the murderers were leaving it.*

THE CUP

A TRAGEDY

DRAMATIS PERSONÆ

GALATIANS

SYNORIX, *an ex-Tetrarch.*
SINNATUS, *a Tetrarch.*
Attendant.
Boy.
Maid.
PHŒBE.
CAMMA, *wife of Sinnatus, afterwards Priestess in the Temple of Artemis.*

ROMANS

ANTONIUS, *a Roman General.*
PUBLIUS.
Nobleman.
Messenger.

ACT I

SCENE I

Distant View of a City of Galatia

As the curtain rises, Priestesses are heard singing in the Temple. Boy discovered on a pathway among Rocks, picking grapes. A party of Roman Soldiers, guarding a prisoner in chains, come down the pathway and exeunt.

Enter SYNORIX (*looking round*). *Singing ceases*

Synorix. Pine, beech and plane, oak, walnut, apricot,
Vine, cypress, poplar, myrtle, bowering-in
The city where she dwells. She past me here
Three years ago when I was flying from
My Tetrarchy to Rome. I almost touch'd her—
A maiden slowly moving on to music
Among her maidens to this Temple—O Gods!
She is my fate—else wherefore has my fate
Brought me again to her own city?—married
Since—married Sinnatus, the Tetrarch here—
But if he be conspirator, Rome will chain,
Or slay him. I may trust to gain her then
When I shall have my tetrarchy restored
By Rome, our mistress, grateful that I show'd her
The weakness and the dissonance of our clans,
And how to crush them easily. Wretched race!
And once I wish'd to scourge them to the bones.
But in this narrow breathing-time of life
Is vengeance for its own sake worth the while,
If once our ends are gain'd? and now this cup—
I never felt such passion for a woman.
[*Brings out a cup and scroll from under his cloak.*
What have I written to her?
[*Reading the scroll.*

'To the admired Camma, wife of Sinnatus, the Tetrarch, one who years ago, himself an adorer of our great goddess, Artemis, beheld you afar off worshipping in her Temple, and loved you for it, sends you this cup rescued from the burning of one of her shrines in a city thro' which he past with the Roman army: it is the cup we use in our marriages. Receive it from one who cannot at present write himself other than

'A GALATIAN SERVING BY FORCE IN THE ROMAN LEGION.'

[*Turns and looks up to Boy.*
Boy, dost thou know the house of Sinnatus?

Boy. These grapes are for the house of Sinnatus—
Close to the Temple.

[*Staggers into the chapel of St.*

De Tracy. No, Reginald, he is dea

[*Staggers into the chapel of St. Benedict.*

Becket (*falling on his knees*). At the right hand of Power—
Power and great glory—for thy Church, O Lord—
Into Thy hands, O Lord—into Thy hands!—— [*Sinks prone.*

De Brito. This last to rid thee of a world of brawls! (*Kills him.*)
The traitor's dead, and will arise no more.

Fitzurse. Nay, have we still'd him?
What! the great Archbishop!
Does he breathe? No?

De Tracy. No, Reginald, he is dead.
[*Storm bursts.*[1]

De Morville. Will the earth gape and swallow us?

De Brito. The deed's done—
Away!

[DE BRITO, DE TRACY, FITZURSE, *rush out, crying 'King's men!'* DE MORVILLE *follows slowly. Flashes of lightning thro' the Cathedral.* ROSAMUND *seen kneeling by the body of* DECKET.

[1] *A tremendous thunderstorm actually broke over the Cathedral as the murderers were leaving it.*

THE CUP

A TRAGEDY

DRAMATIS PERSONÆ

GALATIANS

SYNORIX, *an ex-Tetrarch.*
SINNATUS, *a Tetrarch.*
Attendant.
Boy.
Maid.
PHŒBE.
CAMMA, *wife of Sinnatus, afterwards Priestess in the Temple of Artemis.*

ROMANS

ANTONIUS, *a Roman General.*
PUBLIUS.
Nobleman.
Messenger.

ACT I

SCENE I

Distant View of a City of Galatia

As the curtain rises, Priestesses are heard singing in the Temple. Boy discovered on a pathway among Rocks, picking grapes. A party of Roman Soldiers, guarding a prisoner in chains, come down the pathway and exeunt.

Enter SYNORIX (*looking round*). *Singing ceases*

Synorix. Pine, beech and plane, oak, walnut, apricot,
Vine, cypress, poplar, myrtle, bowering-in
The city where she dwells. She past me here
Three years ago when I was flying from
My Tetrarchy to Rome. I almost touch'd her—
A maiden slowly moving on to music
Among her maidens to this Temple—O Gods!
She is my fate—else wherefore has my fate
Brought me again to her own city?—married
Since—married Sinnatus, the Tetrarch here—
But if he be conspirator, Rome will chain,
Or slay him. I may trust to gain her then
When I shall have my tetrarchy restored
By Rome, our mistress, grateful that I show'd her
The weakness and the dissonance of our clans,
And how to crush them easily. Wretched race!
And once I wish'd to scourge them to the bones.
But in this narrow breathing-time of life
Is vengeance for its own sake worth the while,
If once our ends are gain'd? and now this cup—
I never felt such passion for a woman.
[*Brings out a cup and scroll from under his cloak.*
What have I written to her?
[*Reading the scroll.*
'To the admired Camma, wife of Sinnatus, the Tetrarch, one who years ago, himself an adorer of our great goddess, Artemis, beheld you afar off worshipping in her Temple, and loved you for it, sends you this cup rescued from the burning of one of her shrines in a city thro' which he past with the Roman army: it is the cup we use in our marriages. Receive it from one who cannot at present write himself other than
'A GALATIAN SERVING BY FORCE IN THE ROMAN LEGION.'
[*Turns and looks up to Boy.*
Boy, dost thou know the house of Sinnatus?

Boy. These grapes are for the house of Sinnatus—
Close to the Temple.

Synorix. Yonder?
Boy. Yes.
Synorix (*aside*). That I
With all my range of women should yet shun
To meet her face to face at once! My boy,
[*Boy comes down rocks to him.*
Take thou this letter and this cup to Camma,
The wife of Sinnatus.
Boy. Going or gone to-day
To hunt with Sinnatus.
Synorix. That matters not.
Take thou this cup and leave it at her doors.
[*Gives the cup and scroll to the Boy.*
Boy. I will, my lord.
[*Takes his basket of grapes and exit.*

Enter ANTONIUS

Antonius (*meeting the Boy as he goes out*).
Why, whither runs the boy?
Is that the cup you rescued from the fire?
Synorix. I send it to the wife of Sinnatus,
One half besotted in religious rites.
You come here with your soldiers to enforce
The long-withholden tribute: you suspect
This Sinnatus of playing patriotism,
Which in your sense is treason. You have yet
No proof against him: now this pious cup
Is passport to their house, and open arms
To him who gave it; and once there I warrant
I worm thro' all their windings.
Antonius. If you prosper,
Our Senate, wearied of their tetrarchies,
Their quarrels with themselves, their spites at Rome,
Is like enough to cancel them, and throne
One king above them all, who shall be true
To the Roman: and from what I heard in Rome,
This tributary crown may fall to you.
Synorix. The king, the crown! their talk in Rome? is it so?
[ANTONIUS *nods.*
Well—I shall serve Galatia taking it,
And save her from herself, and be to Rome
More faithful than a Roman.
[*Turns and sees* CAMMA *coming.*
Stand aside,
Stand aside; here she comes!
[*Watching* CAMMA *as she enters with her Maid.*
Camma (*to Maid*). Where is he, girl?
Maid. You know the waterfall
That in the summer keeps the mountain side,
But after rain o'erleaps a jutting rock
And shoots three hundred feet.
Camma. The stag is there?
Maid. Seen in the thicket at the bottom there
But yester-even.
Camma. Good then, we will climb
The mountain opposite and watch the chase.
[*They descend the rocks and exeunt.*
Synorix (*watching her*). (*Aside.*) The bust of Juno and the brows and eyes
Of Venus; face and form unmatchable!
Antonius. Why do you look at her so lingeringly?
Synorix. To see if years have changed her.
Antonius (*sarcastically*). Love her, do you?
Synorix. I envied Sinnatus when he married her.
Antonius. She knows it? Ha!
Synorix. She—no, nor ev'n my face.
Antonius. Nor Sinnatus either?
Synorix. No, nor Sinnatus.
Antonius. Hot-blooded! I have heard them say in Rome,
That your own people cast you from their bounds,
For some unprincely violence to a woman,
As Rome did Tarquin.
Synorix. Well, if this were so
I here return like Tarquin—for a crown.
Antonius. And may be foil'd like Tarquin, if you follow
Not the dry light of Rome's straight-going policy,
But the fool-fire of love or lust, which well
May make you lose yourself, may even drown you
In the good regard of Rome.
Synorix. Tut—fear me not;

I ever had my victories among women.
I am most true to Rome.
Antonius (*aside*). I hate the man!
What filthy tools our Senate works with! Still
I must obey them. (*Aloud.*) Fare you well.
[*Going.*
Synorix. Farewell!
Antonius (*stopping*). A moment! If you track this Sinnatus
In any treason, I give you here an order
[*Produces a paper.*
To seize upon him. Let me sign it. (*Signs it.*) There
'Antonius leader of the Roman Legion.'
[*Hands the paper to* SYNORIX. *Goes up pathway and exit.*
Synorix. Woman again!—but I am wiser now.
No rushing on the game—the net,—the net.
[*Shouts of* 'Sinnatus! Sinnatus!' [*Then horn.*
Looking off stage.] He comes, a rough, bluff, simple-looking fellow.
If we may judge the kernel by the husk,
Not one to keep a woman's fealty when
Assailed by Craft and Love. I'll join with him:
I may reap something from him—come upon *her*
Again, perhaps, to-day—*her*. Who are with him?
I see no face that knows me. Shall I risk it?
I am a Roman now, they dare not touch me.
I will.
Enter SINNATUS, HUNTSMEN *and hounds*
Fair Sir, a happy day to you!
You reck but little of the Roman here,
While you can take your pastime in the woods.
Sinnatus. Ay, ay, why not? What would you with me, man?
Synorix. I am a life-long lover of the chase,
And tho' a stranger fain would be allow'd
To join the hunt.
Sinnatus. Your name?
Synorix. Strato, my name.
Sinnatus. No Roman name?
Synorix. A Greek, my lord; you know
That we Galatians are both Greek and Gaul.
[*Shouts and horns in the distance.*
Sinnatus. Hillo, the stag! (*To* SYNORIX.) What, you are all unfurnish'd?
Give him a bow and arrows—follow—follow.
[*Exit, followed by* HUNTSMEN.
Synorix. Slowly but surely—till I see my way.
It is the one step in the dark beyond
Our expectation, that amazes us.
[*Distant shouts and horns.*
Hillo! Hillo!
[*Exit* SYNORIX. *Shouts and horns.*

SCENE II

A Room in the Tetrarch's House

Frescoed figures on the walls. Evening. Moonlight outside. A couch with cushions on it. A small table with a flagon of wine, cups, plate of grapes, etc., also the cup of Scene I. A chair with drapery on it.

CAMMA *enters, and opens curtains of window*

Camma. No Sinnatus yet—and there the rising moon.
[*Takes up a cithern and sits on couch. Plays and sings.*
Moon on the field and the foam,
Moon on the waste and the wold,
Moon bring him home, bring him home
Safe from the dark and the cold,
Home, sweet moon, bring him home,
Home with the flock to the fold—
Safe from the wolf——
(*Listening.*) Is he coming? I thought I heard
A footstep. No not yet. They say that Rome
Sprang from a wolf. I fear my dear lord mixt
With some conspiracy against the wolf.
This mountain shepherd never dream'd of Rome.
(*Sings.*) Safe from the wolf to the fold——
And that great break of precipice that runs
Thro' all the wood, where twenty years ago

Huntsman, and hound, and deer were all neck-broken!
Nay, here he comes.

Enter SINNATUS *followed by* SYNORIX

Sinnatus (*angrily*). I tell thee, my good fellow,
My arrow struck the stag.
Synorix. But was it so?
Nay, you were further off: besides the wind
Went with *my* arrow.
Sinnatus. I am sure *I* struck him.
Synorix. And I am just as sure, my lord, *I* struck him.
(*Aside.*) And I may strike your game when you are gone.
Camma. Come, come, we will not quarrel about the stag.
I have had a weary day in watching you.
Yours must have been a wearier. Sit and eat,
And take a hunter's vengeance on the meats.
Sinnatus. No, no—we have eaten—we are heated. Wine!
Camma. Who is our guest?
Sinnatus. Strato he calls himself.
[CAMMA *offers wine to* SYNORIX, *while* SINNATUS *helps himself.*
Sinnatus. I pledge you, Strato.
[*Drinks.*
Synorix. And I you, my lord.
[*Drinks.*
Sinnatus (*seeing the cup sent to* CAMMA). What's here?
Camma. A strange gift sent to me to-day.
A sacred cup saved from a blazing shrine
Of our great Goddess, in some city where
Antonius past. I had believed that Rome
Made war upon the peoples not the Gods.
Synorix. Most like the city rose against Antonius,
Whereon he fired it, and the sacred shrine
By chance was burnt along with it.
Sinnatus. Had you then
No message with the cup?
Camma. Why, yes, see here.
[*Gives him the scroll.*
Sinnatus (*reads*). 'To the admired Camma,—beheld you afar off—loved you—sends you this cup—the cup we use in our marriages—cannot at present write himself other than

'A GALATIAN SERVING BY FORCE IN THE ROMAN LEGION.'

Serving by force! Were there no boughs to hang on,
Rivers to drown in? Serve by force? No force
Could make me serve by force.
Synorix. How then, my lord?
The Roman is encampt without your city—
The force of Rome a thousand-fold our own.
Must all Galatia hang or drown herself?
And you a Prince and Tetrarch in this province—
Sinnatus. Province!
Synorix. Well, well, they call it so in Rome.
Sinnatus (*angrily*). Province!
Synorix. A noble anger! but Antonius
To-morrow will demand your tribute—you,
Can you make war? Have you alliances?
Bithynia, Pontus, Paphlagonia?
We have had our leagues of old with Eastern kings.
There is my hand—if such a league there be.
What will you do?
Sinnatus. Not set myself abroach
And run my mind out to a random guest
Who join'd me in the hunt. You saw my hounds
True to the scent; and we have two-legg'd dogs
Among us who can smell a true occasion,
And when to bark and how.
Synorix. My good Lord Sinnatus,
I once was at the hunting of a lion.
Roused by the clamour of the chase he woke,
Came to the front of the wood—his monarch mane
Bristled about his quick ears—he stood there
Staring upon the hunter. A score of dogs
Gnaw'd at his ankles: at the last he felt

The trouble of his feet, put forth one paw,
Slew four, and knew it not, and so remain'd
Staring upon the hunter: and this Rome
Will crush you if you wrestle with her; then
Save for some slight report in her own Senate
Scarce know what she has done.
(*Aside.*) Would I could move him,
Provoke him any way! (*Aloud.*) The Lady Camma,
Wise I am sure as she is beautiful,
Will close with me that to submit at once
Is better than a wholly-hopeless war,
Our gallant citizens murder'd all in vain,
Son, husband, brother gash'd to death in vain,
And the small state more cruelly trampled on
Than had she never moved.
Camma. Sir, I had once
A boy who died a babe; but were he living
And grown to man and Sinnatus will'd it, I
Would set him in the front rank of the fight
With scarce a pang. (*Rises.*) Sir, if a state submit
At once, she may be blotted out at once
And swallow'd in the conqueror's chronicle.
Whereas in wars of freedom and defence
The glory and grief of battle won or lost
Solders a race together—yea—tho' they fail,
The names of those who fought and fell are like
A bank'd-up fire that flashes out again
From century to century, and at last
May lead them on to victory—I hope so—
Like phantoms of the Gods.
Sinnatus. Well spoken, wife.
Synorix (*bowing*). Madam, so well I yield.
Sinnatus. I should not wonder
If Synorix, who has dwelt three years in Rome
And wrought his worst against his native land,
Returns with this Antonius.
Synorix. What is Synorix?
Sinnatus. Galatian, and not know? This Synorix
Was Tetrarch here, and tyrant also—did
Dishonour to our wives.
Synorix. Perhaps you judge him
With feeble charity: being as you tell me
Tetrarch, there might be willing wives enough
To feel dishonour, honour.
Camma. Do not say so.
I know of no such wives in all Galatia.
There may be courtesans for aught I know
Whose life is one dishonour.

Enter ATTENDANT

Attendant (*aside*). My lord, the men!
Sinnatus (*aside*). Our anti-Roman faction?
Attendant (*aside*). Ay, my lord.
Synorix (*overhearing*). (*Aside.*) I have enough—their anti-Roman faction.
Sinnatus (*aloud*). Some friends of mine would speak with me without.
You, Strato, make good cheer till I return.
[*Exit.*
Synorix. I have much to say, no time to say it in.
First, lady, know myself am that Galatian
Who sent the cup.
Camma. I thank you from my heart.
Synorix. Then that I serve with Rome to serve Galatia.
That is my secret: keep it, or you sell me
To torment and to death. [*Coming closer.*
For your ear only—
I love you—for your love to the great Goddess.
The Romans sent me here a spy upon you,
To draw you and your husband to your doom.
I'd sooner die than do it.
[*Takes out paper given him by* ANTONIUS.
This paper sign'd
Antonius—will you take it, read it? there!
Camma. (*Reads.*) 'You are to seize on Sinnatus,—if——'
Synorix. (*Snatches paper.*) No more.
What follows is for no wife's eyes. O Camma,
Rome has a glimpse of this conspiracy;
Rome never yet hath spar'd conspirator.
Horrible! flaying, scourging, crucifying——

Camma. I am tender enough. Why do you practise on me?
Synorix. Why should I practise on you? How you wrong me!
I am sure of being every way malign'd.
And if you should betray me to your husband——
Camma. Will *you* betray him by this order?
Synorix. See,
I tear it all to pieces, never dream'd
Of acting on it. [*Tears the paper.*
Camma. I owe you thanks for ever.
Synorix. Hath Sinnatus never told you of this plot?
Camma. What plot?
Synorix. A child's sand-castle on the beach
For the next wave—all seen,—all calculated,
All known by Rome. No chance for Sinnatus.
Camma. Why said you not as much to my brave Sinnatus?
Synorix. Brave—ay—too brave, too over-confident,
Too like to ruin himself, and you, and me!
Who else, with this black thunderbolt of Rome
Above him, would have chased the stag to-day
In the full face of all the Roman camp?
A miracle that they let him home again,
Not caught, maim'd, blinded him.
[CAMMA *shudders.*
(*Aside.*) I have made her tremble.
(*Aloud.*) I know they mean to torture him to death.
I dare not tell him how I came to know it;
I durst not trust him with—my serving Rome
To serve Galatia: you heard him on the letter.
Not say as much? I all but said as much.
I am sure I told him that his plot was folly.
I say it to you—you are wiser—Rome knows all,
But you know not the savagery of Rome.
Camma. O—have you power with Rome? use it for him!
Synorix. Alas! I have no such power with Rome. All that
Lies with Antonius.
[*As if struck by a sudden thought. Comes over to her.*
He will pass to-morrow
In the gray dawn before the Temple doors.
You have beauty,—O great beauty,—and Antonius,
So gracious toward women, never yet
Flung back a woman's prayer. Plead to him,
I am sure you will prevail.
Camma. Still—I should tell
My husband.
Synorix. Will he let you plead for him
To a Roman?
Camma. I fear not.
Synorix. Then do not tell him.
Or tell him, if you will, when you return,
When you have charm'd our general into mercy,
And all is safe again. O dearest lady,
[*Murmurs of* 'Synorix! Synorix!' *heard outside.*
Think,—torture,—death,—and come.
Camma. I will, I will.
And I will not betray you.
Synorix (*aside*). (*As* SINNATUS *enters.*) Stand apart.

Enter SINNATUS *and* ATTENDANT

Sinnatus. Thou art that Synorix! One whom thou hast wrong'd
Without there, knew thee with Antonius.
They howl for thee, to rend thee head from limb.
Synorix. I am much malign'd. I thought to serve Galatia.
Sinnatus. Serve thyself first, villain! They shall not harm
My guest within my house. There! (*points to door*) there! this door
Opens upon the forest! Out, begone!
Henceforth I am thy mortal enemy.
Synorix. However I thank thee (*draws his sword*); thou hast saved my life.
[*Exit.*
Sinnatus. (*To* ATTENDANT.) Return and tell them Synorix is not here.
[*Exit* ATTENDANT.
What did that villain Synorix say to you?

Camma. Is *he*—*that*—Synorix?
Sinnatus. Wherefore should you doubt it?
One of the men there knew him.
Camma. Only one,
And he perhaps mistaken in the face.
Sinnatus. Come, come, could he deny it? What did he say?
Camma. What *should* he say?
Sinnatus. What *should* he say, my wife!
He should say this, that being Tetrarch once
His own true people cast him from their doors
Like a base coin.
Camma. Not kindly to them?
Sinnatus. Kindly?
O the most kindly Prince in all the world!
Would clap his honest citizens on the back,
Bandy their own rude jests with them, be curious
About the welfare of their babes, their wives,
O ay—their wives—their wives. What should he say?
He should say nothing to my wife if I
Were by to throttle him! He steep'd himself
In all the lust of Rome. How should *you* guess
What manner of beast it is?
Camma. Yet he seem'd kindly,
And said he loathed the cruelties that Rome
Wrought on her vassals.
Sinnatus. Did he, *honest* man?
Camma. And you, that seldom brook the stranger here,
Have let him hunt the stag with you to-day.
Sinnatus. I warrant you now, he said *he* struck the stag.
Camma. Why no, he never touch'd upon the stag.
Sinnatus. Why so I said, *my* arrow. Well to sleep. [*Goes to close door.*
Camma. Nay, close not yet the door upon a night
That looks half day.
Sinnatus. True, and my friends may spy him
And slay him as he runs.
Camma. He is gone already.
Oh look,—yon grove upon the mountain,—white
In the sweet moon as with a lovelier snow!
But what a blotch of blackness underneath!
Sinnatus, you remember—yea, you must,
That there three years ago—the vast vine-bowers
Ran to the summit of the trees, and dropt
Their streamers earthward, which a breeze of May
Took ever and anon, and open'd out
The purple zone of hill and heaven; there
You told your love; and like the swaying vines—
Yea,—with our eyes,—our hearts, our prophet hopes
Let in the happy distance, and that all
But cloudless heaven which we have found together
In our three married years! You kiss'd me there
For the first time. Sinnatus, kiss me now.
Sinnatus. First kiss. (*Kisses her.*) There then. You talk almost as if it
Might be the last.
Camma. Will you not eat a little?
Sinnatus. No, no, we found a goatherd's hut and shared
His fruits and milk. Liar! You will believe
Now that he never struck the stag—a brave one
Which you shall see to-morrow.
Camma. I rise to-morrow
In the gray dawn, and take this holy cup
To lodge it in the shrine of Artemis.
Sinnatus. Good!
Camma. If I be not back in half an hour,
Come after me.
Sinnatus. What! is there danger?
Camma. Nay,
None that I know: 'tis but a step from here
To the Temple.
Sinnatus. All my brain is full of sleep.
Wake me before you go, I'll after you—
After *me* now! [*Closes door and exit.*
Camma (*drawing curtains*). Your shadow.
Synorix—
His face was not malignant, and he said

'That men malign'd him. Shall I go? Shall I go?
Death, torture—
'He never yet flung back a woman's prayer'—
I go, but I will have my dagger with me. [*Exit.*

SCENE III

Same as Scene I. Dawn

Music and Singing in the Temple

Enter SYNORIX *watchfully, after him* PUBLIUS *and* SOLDIERS

Synorix. Publius!
Publius. Here!
Synorix. Do you remember what I told you?
Publius. When you cry 'Rome, Rome,' to seize
On whomsoever may be talking with you,
Or man, or woman, as traitors unto Rome.
Synorix. Right. Back again. How many of you are there?
Publius. Some half a score.
[*Exeunt* SOLDIERS *and* PUBLIUS.
Synorix. I have my guard about me.
I need not fear the crowd that hunted me
Across the woods, last night. I hardly gain'd
The camp at midnight. Will she come to me
Now that she knows me Synorix? Not if Sinnatus
Has told her all the truth about me. Well,
I cannot help the mould that I was cast in.
I fling all that upon my fate, my star.
I know that I am genial, I would be
Happy, and make all others happy so
They did not thwart me. Nay, she will not come.
Yet if she be a true and loving wife
She may, perchance, to save this husband. Ay!
See, see, my white bird stepping toward the snare.
Why now I count it all but miracle,
That this brave heart of mine should shake me so,
As helplessly as some unbearded boy's
When first he meets his maiden in a bower.
[*Enter* CAMMA (*with cup*).
The lark first takes the sunlight on his wing,
But you, twin sister of the morning star,
Forelead the sun.
Camma. Where is Antonius?
Synorix. Not here as yet. You are too early for him.
[*She crosses towards Temple.*
Synorix. Nay, whither go you now?
Camma. To lodge this cup
Within the holy shrine of Artemis,
And so return.
Synorix. To find Antonius here.
[*She goes into the Temple, he looks after her.*
The loveliest life that ever drew the light
From heaven to brood upon her, and enrich
Earth with her shadow! I trust she will return.
These Romans dare not violate the Temple.
No, I must lure my game into the camp.
A woman I could live and die for. What!
Die for a woman, what new faith is this?
I am not mad, not sick, not old enough
To doat on one alone. Yes, mad for her,
Camma the stately, Camma the great-hearted,
So mad, I fear some strange and evil chance
Coming upon me, for by the Gods I seem
Strange to myself.

Re-enter CAMMA

Camma. Where is Antonius?
Synorix. Where? As I said before, you are still too early.
Camma. Too early to be here alone with thee;
For whether men malign thy name, or no,
It bears an evil savour among women.
Where is Antonius? (*Loud.*)
Synorix. Madam, as you know
The camp is half a league without the city;
If you will walk with me we needs must meet
Antonius coming, or at least shall find him
There in the camp.

Camma. No, not one step with thee.
Where is Antonius? (*Louder.*)
Synorix (*advancing towards her*). Then for your own sake,
Lady, I say it with all gentleness,
And for the sake of Sinnatus your husband,
I must compel you.
Camma (*drawing her dagger*). Stay!—too near is death.
Synorix (*disarming her*). Is it not easy to disarm a woman?

Enter SINNATUS (*seizes him from behind by the throat*)

Synorix (*throttled and scarce audible*). Rome! Rome!
Sinnatus. Adulterous dog!
Synorix (*stabbing him with* CAMMA'S *dagger*). What! will you have it?
[CAMMA *utters a cry and runs to* SINNATUS.
Sinnatus (*falls backward*). I have it in my heart—to the Temple—fly—
For *my* sake—or they seize on thee. Remember!
Away—farewell! [*Dies.*
Camma (*runs up the steps into the Temple, looking back*). Farewell!
Synorix (*seeing her escape*). The women of the Temple drag her in.
Publius! Publius! No,
Antonius would not suffer me to break
Into the sanctuary. She hath escaped.
[*Looking down at* SINNATUS.
'Adulterous dog!' that red-faced rage at me!
Then with one quick short stab—eternal peace.
So end all passions. Then what use in passions?
To warm the cold bounds of our dying life
And, lest we freeze in mortal apathy,
Employ us, heat us, quicken us, help us, keep us
From seeing all too near that urn, those ashes
Which all must be. Well used, they serve us well.
I heard a saying in Egypt, that ambition
Is like the sea wave, which the more you drink,
The more you thirst—yea—drink too much, as men
Have done on rafts of wreck—it drives you mad.
I will be no such wreck, am no such gamester
As, having won the stake, would dare the chance
Of double, or losing all. The Roman Senate,
For I have always play'd into their hands,
Means me the crown. And Camma for my bride—
The people love her—if I win her love,
They too will cleave to me, as one with her.
There then I rest, Rome's tributary king.
[*Looking down on* SINNATUS.
Why did I strike him?—having proof enough
Against the man, I surely should have left
That stroke to Rome. He saved my life too. Did he?
It seem'd so. I have play'd the sudden fool.
And that sets her against me—for the moment.
Camma—well, well, I never found the woman
I could not force or wheedle to my will.
She will be glad at last to wear my crown.
And I will make Galatia prosperous too,
And we will chirp among our vines, and smile
At bygone things till that (*pointing to* SINNATUS) eternal peace.
Rome! Rome!
[*Enter* PUBLIUS *and* SOLDIERS.
Twice I cried Rome. Why came ye not before?
Publius. Why come we now? Whom shall we seize upon?
Synorix (*pointing to the body of* SINNATUS).
The body of that dead traitor Sinnatus.
Bear him away.
Music and Singing in Temple.

ACT II

SCENE

Interior of the Temple of Artemis

Small gold gates on platform in front of the veil before the colossal statue of the Goddess, and in the centre of the Temple a

tripod altar, on which is a lighted lamp. Lamps (lighted) suspended between each pillar. Tripods, vases, garlands of flowers, etc., about stage. Altar at back close to Goddess, with two cups. Solemn music. Priestesses decorating the Temple.

(*The Chorus of* PRIESTESSES *sing as they enter.*)

Artemis, Artemis, hear us, O Mother, hear us, and bless us!
Artemis, thou that art life to the wind, to the wave, to the glebe, to the fire!
Hear thy people who praise thee! O help us from all that oppress us!
Hear thy priestesses hymn thy glory! O yield them all their desire!

Priestess. Phœbe, that man from Synorix, who has been
So oft to see the Priestess, waits once more
Before the Temple.

Phœbe. We will let her know.
[*Signs to one of the Priestesses, who goes out.*

Since Camma fled from Synorix to our Temple,
And for her beauty, stateliness, and power,
Was chosen Priestess here, have you not mark'd
Her eyes were ever on the marble floor?
To-day they are fixt and bright—they look straight out.
Hath she made up her mind to marry him?

Priestess. To marry him who stabb'd her Sinnatus.
You will not easily make me credit that.

Phœbe. Ask her.

Enter CAMMA *as Priestess* (*in front of the curtains*)

Priestess. You will not marry Synorix?

Camma. My girl, I am the bride of Death, and only
Marry the dead.

Priestess. Not Synorix then?

Camma. My girl,
At times this oracle of great Artemis
Has no more power than other oracles
To speak directly.

Phœbe. Will you speak to him,
The messenger from Synorix who waits
Before the Temple?

Camma. Why not? Let him enter.
[*Comes forward on to step by tripod.*

Enter a MESSENGER

Messenger (*kneels*). Greeting and health from Synorix! More than once
You have refused his hand. When last I saw you,
You all but yielded. He entreats you now
For your last answer. When he struck at Sinnatus—
As I have many a time declared to you—
He knew not at the moment who had fasten'd
About his throat—he begs you to forget it
As scarce his act:—a random stroke: all else
Was love for you: he prays you to believe him.

Camma. I pray him to believe—that I believe him.

Messenger. Why that is well. You mean to marry him?

Camma. I mean to marry him—if that be well.

Messenger. This very day the Romans crown him king
For all his faithful services to Rome.
He wills you then this day to marry him,
And so be throned together in the sight
Of all the people, that the world may know
You twain are reconciled, and no more feuds
Disturb our peaceful vassalage to Rome.

Camma. To-day? Too sudden. I will brood upon it.
When do they crown him?

Messenger. Even now.

Camma. And where?

Messenger. Here by your temple.

Camma. Come once more to me
Before the crowning,—I will answer you.
[*Exit* MESSENGER.

Phœbe. Great Artemis! O Camma, can it be well,
Or good, or wise, that you should clasp a hand
Red with the sacred blood of Sinnatus?

Camma. Good! mine own dagger driven by Synorix found
All good in the true heart of Sinnatus,
And quench'd it there for ever. Wise!
Life yields to death and wisdom bows to Fate,
Is wisest, doing so. Did not this man
Speak well? We cannot fight imperial Rome,
But he and I are both Galatian-born,
And tributary sovereigns, he and I
Might teach this Rome—from knowledge of our people—
Where to lay on her tribute—heavily here
And lightly there. Might I not live for that,
And drown all poor self-passion in the sense
Of public good?

Phœbe. I am sure you will not marry him.

Camma. Are you so sure? I pray you wait and see.
[*Shouts* (*from the distance*), 'Synorix! Synorix!'

Camma. Synorix, Synorix! So they cried Sinnatus
Not so long since—they sicken me. The One
Who shifts his policy suffers something, must
Accuse himself, excuse himself; the Many
Will feel no shame to give themselves the lie.

Phœbe. Most like it was the Roman soldier shouted.

Camma. Their shield-borne patriot of the morning star
Hang'd at mid-day, their traitor of the dawn
The clamour'd darling of their afternoon!
And that same head they would have play'd at ball with
And kick'd it featureless—they now would crown. [*Flourish of trumpets.*

Enter a Galatian NOBLEMAN *with crown on a cushion*

Noble (*kneels*). Greeting and health from Synorix. He sends you
This diadem of the first Galatian Queen,
That you may feed your fancy on the glory of it,
And join your life this day with his, and wear it
Beside him on his throne. He waits your answer.

Camma. Tell him there is one shadow among the shadows,
One ghost of all the ghosts—as yet so new,
So strange among them—such an alien there,
So much of husband in it still—that if
The shout of Synorix and Camma sitting
Upon one throne, should reach it, *it* would rise
He! . . . HE, with that red star between the ribs,
And my knife there—and blast the king and me,
And blanch the crowd with horror. I dare not, sir!
Throne him—and then the marriage—ay and tell him
That I accept the diadem of Galatia—
[*All are amazed.*
Yea, that ye saw me crown myself withal.
[*Puts on the crown.*
I wait him his crown'd queen.

Noble. So will I tell him. [*Exit.*

Music. Two Priestesses go up the steps before the shrine, draw the curtains on either side (discovering the Goddess), then open the gates and remain on steps, one on either side, and kneel. A priestess goes off and returns with a veil of marriage, then assists Phœbe to veil Camma. At the same time Priestesses enter and stand on either side of the Temple. Camma and all the Priestesses kneel, raise their hands to the Goddess, and bow down.

[*Shouts*, 'Synorix! Synorix!' *All rise.*

Camma. Fling wide the doors and let the new-made children
Of our imperial mother see the show.
[*Sunlight pours through the doors.*
I have no heart to do it. (*To* PHŒBE).
Look for me!
[*Crouches.* PHŒBE *looks out.*
[*Shouts*, 'Synorix! Synorix!'

Phœbe. He climbs the throne. Hot blood, ambition, pride
So bloat and redden his face—O would it were
His third last apoplexy! O bestial!
O how unlike our goodly Sinnatus.
Camma (on the ground). You wrong him surely; far as the face goes
A goodlier-looking man than Sinnatus.
Phœbe (aside). How dare she say it? I could hate her for it
But that she is distracted.
[*A flourish of trumpets.*
Camma. Is he crown'd?
Phœbe. Ay, there they crown him.
[*Crowd without shout*, 'Synorix! Synorix!'
[*A Priestess brings a box of spices to* CAMMA, *who throws them on the altar-flame.*
Camma. Rouse the dead altar-flame, fling in the spices,
Nard, Cinnamon, amomum, benzoin.
Let all the air reel into a mist of odour,
As in the midmost heart of Paradise.
Lay down the Lydian carpets for the king.
The king should pace on purple to his bride,
And music there to greet my lord the king.
[*Music.*
(*To* PHŒBE). Dost thou remember when I wedded Sinnatus?
Ay, thou wast there—whether from maiden fears
Or reverential love for him I loved,
Or some strange second-sight, the marriage cup
Wherefrom we make libation to the Goddess
So shook within my hand, that the red wine
Ran down the marble and lookt like blood, like blood.
Phœbe. I do remember your first-marriage fears.
Camma. I have no fears at this my second marriage.
See here—I stretch my hand out—hold it there.
How steady it is!
Phœbe. Steady enough to stab him!

Camma. O hush! O peace! This violence ill becomes
The silence of our Temple. Gentleness,
Low words best chime with this solemnity.

Enter a procession of Priestesses and Children bearing garlands and golden goblets, and strewing flowers.

Enter SYNORIX (*as King, with gold laurel-wreath crown and purple robes*), *followed by* ANTONIUS, PUBLIUS, *Noblemen, Guards, and the Populace.*

Camma. Hail, King!
Synorix. Hail, Queen!
The wheel of Fate has roll'd me to the top.
I would that happiness were gold, that I
Might cast my largess of it to the crowd!
I would that every man made feast to-day
Beneath the shadow of our pines and planes!
For all my truer life begins to-day.
The past is like a travell'd land now sunk
Below the horizon—like a barren shore
That grew salt weeds, but now all drown'd in love
And glittering at full tide—the bounteous bays
And havens filling with a blissful sea.
Nor speak I now too mightily, being King
And happy! happiest, Lady, in my power
To make you happy.
Camma. Yes, sir.
Synorix. Our Antonius,
Our faithful friend of Rome, tho' Rome may set
A free foot where she will, yet of his courtesy
Entreats he may be present at our marriage.
Camma. Let him come—a legion with him, if he will.
(*To* ANTONIUS.) Welcome, my lord Antonius, to our Temple.
(*To* SYNORIX.) You on this side the altar.
(*To* ANTONIUS.) You on that.
Call first upon the Goddess, Synorix.
[*All face the Goddess. Priestesses, Children, Populace, and Guards kneel—the others remain standing.*
Synorix. O Thou, that dost inspire the germ with life,

The child, a thread within the house of birth,
And give him limbs, then air, and send him forth
The glory of his father—Thou whose breath
Is balmy wind to robe our hills with grass,
And kindle all our vales with myrtle-blossom,
And roll the golden oceans of our grain,
And sway the long grape-bunches of our vines,
And fill all hearts with fatness and the lust
Of plenty—make me happy in my marriage!
Chorus (chanting). Artemis, Artemis, hear him, Ionian Artemis!
Camma. O Thou that slayest the babe within the womb
Or in the being born, or after slayest him
As boy or man, great Goddess, whose storm-voice
Unsockets the strong oak, and rears his root
Beyond his head, and strows our fruits, and lays
Our golden grain, and runs to sea and makes it
Foam over all the fleeted wealth of kings
And peoples, hear.
Whose arrow is the plague—whose quick flash splits
The mid-sea mast, and rifts the tower to the rock,
And hurls the victor's column down with him
That crowns it, hear.
Who causest the safe earth to shudder and gape,
And gulf and flatten in her closing chasm
Domed cities, hear.
Whose lava-torrents blast and blacken a province
To a cinder, hear.
Whose winter-cataracts find a realm and leave it
A waste of rock and ruin, hear. I call thee
To make my marriage prosper to my wish!
Chorus. Artemis, Artemis, hear her, Ephesian Artemis!

Camma. Artemis, Artemis, hear me, Galatian Artemis!
I call on our own Goddess in our own Temple.
Chorus. Artemis, Artemis, hear her, Galatian Artemis!
[*Thunder. All rise.*
Synorix (aside). Thunder! Ay, ay, the storm was drawing hither
Across the hills when I was being crown'd.
I wonder if I look as pale as she?
Camma. Art thou—still bent—on marrying?
Synorix. Surely—yet
These are strange words to speak to Artemis.
Camma. Words are not always what they seem, my King.
I will be faithful to thee till thou die.
Synorix. I thank thee, Camma,—I thank thee.
Camma (turning to ANTONIUS). Antonius,
Much graced are we that our Queen Rome in you
Deigns to look in upon our barbarisms.
[*Turns, goes up steps to altar before the Goddess. Takes a cup from off the altar. Holds it towards* ANTONIUS. ANTONIUS *goes up to the foot of the steps opposite to* SYNORIX.
You see this cup, my lord.
[*Gives it to him.*
Antonius. Most curious!
The many-breasted mother Artemis
Emboss'd upon it.
Camma. It is old, I know not
How many hundred years. Give it me again.
It is the cup belonging our own Temple.
[*Puts it back on altar, and takes up the cup of Act I. Showing it to* ANTONIUS.
Here is another sacred to the Goddess,
The gift of Synorix; and the Goddess, being
For this most grateful, wills, thro' me her Priestess,
In honour of his gift and of our marriage,
That Synorix should drink from his own cup.
Synorix. I thank thee, Camma,—I thank thee.

Camma. For—my lord—
It is our ancient custom in Galatia
That ere two souls be knit for life and death,
They two should drink together from one cup,
In symbol of their married unity,
Making libation to the Goddess. Bring me
The costly wines we use in marriages.

[*They bring in a large jar of wine.* CAMMA *pours wine into cup.*

(*To* SYNORIX.) See here, I fill it. (*To* ANTONIUS.) Will you drink, my lord?

Antonius. I? Why should I? I am not to be married.

Camma. But that might bring a Roman blessing on us.

Antonius (*refusing cup*). Thy pardon, Priestess!

Camma. Thou art in the right.
This blessing is for Synorix and for me.
See first I make libation to the Goddess,

[*Makes libation.*

And now I drink.

[*Drinks and fills the cup again.*

Thy turn, Galatian King.
Drink and drink deep—our marriage will be fruitful.
Drink and drink deep, and thou wilt make me happy.

[SYNORIX *goes up to her. She hands him the cup. He drinks.*

Synorix. There, Camma! I have almost drain'd the cup—
A few drops left.

Camma. Libation to the Goddess.

[*He throws the remaining drops on the altar and gives* CAMMA *the cup.*

Camma (*placing the cup on the altar*).
Why then the Goddess hears.

[*Comes down and forward to tripod.* ANTONIUS *follows.*

Antonius,
Where wast thou on that morning when I came
To plead to thee for Sinnatus's life,
Beside this temple half a year ago?

Antonius. I never heard of this request of thine.

Synorix (*coming forward hastily to foot of tripod steps*). I sought him and I could not find him. Pray you,
Go on with the marriage rites.

Camma. Antonius—
'Camma!' who spake?

Antonius. Not I.

Phœbe. Nor any here.

Camma. I am all but sure that some one spake. Antonius,
If you had found him plotting against Rome,
Would you have tortured Sinnatus to death?

Antonius. No thought was mine of torture or of death,
But had I found him plotting, I had counsell'd him
To rest from vain resistance. Rome is fated
To rule the world. Then, if he had not listen'd,
I might have sent him prisoner to Rome.

Synorix. Why do you palter with the ceremony?
Go on with the marriage rites.

Camma. They are finish'd.

Synorix. How!

Camma. Thou hast drunk deep enough to make me happy.
Dost thou not feel the love I bear to thee
Glow thro' thy veins?

Synorix. The love I bear to thee
Glows thro' my veins since first I look'd on thee.
But wherefore slur the perfect ceremony?
The sovereign of Galatia weds his Queen.
Let all be done to the fullest in the sight
Of all the Gods.

Nay, rather than so clip
The flowery robe of Hymen, we would add
Some golden fringe of gorgeousness beyond
Old use, to make the day memorial, when
Synorix, first King, Camma, first Queen o' the Realm,
Drew here the richest lot from Fate, to live
And die together.

This pain—what is it?—again?
I had a touch of this last year—in—Rome.
Yes, yes. (*To* ANTONIUS.) Your arm—a moment—It will pass.
I reel beneath the weight of utter joy—
This all too happy day, crown—queen at once.

[*Staggers.*

O all ye Gods—Jupiter!—Jupiter!

[*Falls backward.*

Camma. Dost thou cry out upon the Gods of Rome?
Thou art Galatian-born. Our Artemis
Has vanquish'd their Diana.

Synorix (*on the ground*). I am poison'd.
She—close the Temple door. Let her not fly.

Camma (*leaning on tripod*). Have I not drunk of the same cup with thee?

Synorix. Ay, by the Gods of Rome and all the world,
She too—she too—the bride! the Queen! and I—
Monstrous! I that loved her.

Camma. I loved *him.*

Synorix. O murderous mad-woman! I pray you lift me
And make me walk awhile. I have heard these poisons
May be walk'd down.

[ANTONIUS *and* PUBLIUS *raise him up.*

My feet are tons of lead,
They will break in the earth—I am sinking—hold me—
Let me alone.

[*They leave him; he sinks down on ground.*

Too late—thought myself wise—
A woman's dupe. Antonius, tell the Senate
I have been most true to Rome—would have been true
To *her*—if—if——

[*Falls as if dead.*

Camma (*coming and leaning over him*).
So falls the throne of an hour.

Synorix (*half rising*). Throne? is it thou?
the Fates are throned, not we—
Not guilty of ourselves—thy doom and mine—
Thou—coming my way too—Camma—good-night.

[*Dies.*

Camma (*upheld by weeping Priestesses*).
Thy way? poor worm, crawl down thine own black hole
To the lowest Hell. Antonius, is *he* there?
I meant thee to have follow'd—better thus.
Nay, if my people must be thralls of Rome,
He is gentle, tho' a Roman.

[*Sinks back into the arms of the Priestesses.*

Antonius. Thou art one
With thine own people, and though a Roman I
Forgive thee, Camma.

Camma (*raising herself*). 'CAMMA!'—why there again
I am most sure that some one call'd. O women,
Ye will have Roman masters. I am glad
I shall not see it. Did not some old Greek
Say death was the chief good? He had my fate for it,
Poison'd. (*Sinks back again.*) Have I the crown on? I will go
To meet him, crown'd! crown'd victor of my will—
On my last voyage—but the wind has fail'd—
Growing dark too—but light enough to row.
Row to the blessed Isles! the blessed Isles!—
Sinnatus!
Why comes he not to meet me? It is the crown
Offends him—and my hands are too sleepy
To lift it off.

[PHŒBE *takes the crown off.*

Who touch'd me then? I thank you.

[*Rises, with outspread arms.*

There—league on league of ever-shining shore
Beneath an ever-rising sun—I see him—
'Camma, Camma!' Sinnatus, Sinnatus!

[*Dies.*

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INTRODUCTION

'If you search for the roots of *Faust* or of *King Lear*, you must dig to the depths from which Igdrasil grows, that tree on which all we mortal men hang like fluttering leaves.' In writing these words about *Faust*, Edward Dowden placed the work by implication on the same level as the greatest plays of Shakespeare, other nineteenth-century critics spoke of it as the *Divina Commedia* of the modern age, and it is still universally regarded as the greatest single work in German literature. Like all the supreme products of art, it seems to have something important to say to each successive generation because it draws, Dowden suggests, on depths of human experience which our knowledge of the life of its author does not suffice to explain. Yet no age with any historical sense can persuade itself, he reminds us, that it has at last been granted a final understanding of the masterpiece, for it remains an inexhaustible symbol, as Goethe thought all great poems should be. The one set of words evokes responses which will always vary from age to age and from reader to reader, according to the contents of the mind on which they impinge, for words are necessarily vague in poetry and many meanings can be read into them.

Certainly many different interpretations of *Faust* have been presented to German readers by the untiring 'Goethe-philologists' of the past century, and one thing on which they are all agreed is that in *Faust*, even an educated German reader finds certain difficulties which become more striking the more carefully he studies it, complexities due to the particular circumstances in which the play was composed. It was written, and portions of it were published, at intervals over a period extending from Goethe's twentieth to his eighty-second year. He wrote, moreover, in an age of confused beliefs, which looked to its poets for an answer to its questions about the meaning of life, to poets who, with far less support from any literary or cultural tradition than their English contemporaries, suffered just as much as they did from what Mr T. S. Eliot has called the 'split in sensibility,' the dissociation between intellect and emotion, resulting from the decay of Protestantism. It is surprising that a poet so dependent on inspiration was able to return to the same theme so frequently without losing interest, and to give as high a degree of unity as he did to the plot, the thought, and the recurrent symbolism of the drama. It was only possible, perhaps, because he expressed in each new section he wrote, as usual, his own deepest preoccupations at the time, and because he had given to his life, through

his passion for self-culture, an unusual consistency of development, for one drawn in so many directions by multiple gifts and interests. He was quite conscious that despite all his efforts, there were loose ends in *Faust*. An abandoned explanatory poem about the drama contains the lines:

> This poem's like the life of any man:
> We knew well when it ended and began,
> But none can make a single whole of it.

However, a very considerable number have tried to do so, and published interpretations which it is difficult or impossible to reconcile with each other. Foreseeing their criticisms, Goethe put his manuscript away in a sealed packet to be published after his death, when he had completed the Second Part as well as he felt to be possible, saying to Eckermann: 'It will contain problems enough and certainly leaves some points obscure, yet it will satisfy a reader who knows how to take a look, a gesture, a gentle hint. He will even find more there than I could give.'

If the unity of *Faust* can be questioned, there is no doubt about its infinite variety. This romantic richness is just what anyone will expect to find who is acquainted with the manner of its composition and with the wide range of its author's experience of life, with the catholicity of his artistic, intellectual, and scientific interests, with the superb creativeness of his imagination down to old age and his capacity for self-renewal in repeated 'moultings.' In reading *Faust* we can hardly avoid asking ourselves how its various episodes are connected with Goethe's own life, so that even the briefest introduction must include something about the history of the play's composition. It is no doubt an artistic weakness of *Faust* that to this extent its unity lies outside, in Goethe's life, but it is only in this way that the retention of some scenes in the finished work can be explained at all.

Faust's opening monologue, the Earth Spirit scene and that with Wagner, the Student scene, Auerbach's Cellar, and almost the whole of the Gretchen tragedy were written down before Goethe went in 1775, at the age of twenty-six, to the court of Weimar, where he lived for the rest of his life. Owing to a lucky chance we know exactly what this earliest version of *Faust*, the so-called *Urfaust*, contained, although Goethe never published it in this form. It was copied out by a lady-in-waiting and rediscovered fifty years after Goethe's death. What Goethe made in his early twenties out of hints provided by an old chap-book and a puppet-play is much more an expression of himself and his age than a dramatization of the traditional legend of the wicked magician who, in the time of Luther, was said to have sold his soul to the devil for twenty-four years of earthly happiness, and to have been hauled off by the devil to hell, after warning his student admirers not to follow his example. Fresh

from the university himself, Goethe could enter into the mind of a scholar whom the conventional studies of his time left unsatisfied, and could light-heartedly ridicule the four faculties in Mephistophelian vein. He could feel intensely how ignorant the wisest are of all the teaming life on earth and its mysteries, and yet conceive of the veil being lifted for a man of genius in a moment of insight, as if by magic. He could therefore invent the Earth Spirit scene, which is entirely his own, and imagine his young scholar-poet-mystic talking down to his plodding disciple Wagner as the 'geniuses' of the Storm and Stress period in Germany did to the short-sighted apostles of rational progress. Yet this same young poet, who felt himself the possessor of Promethean creative power, also had moments when his clear intellect mocked to scorn these dreams of human greatness and reminded him of the earth-bound animal in man. All the Voltairian irony, the free-thinking, disillusioned wit of Goethe, nourished by so many literary examples, especially from France, went into Mephistopheles, raised to a higher power of cynicism and sensuality by his imagination, just as his longing for a deeper understanding of life and for passionate emotional experience of all kinds was made absolute in Faust. The two characters are at bottom a pair of contrasted potentialities in Goethe, like his Clavigo and Carlos, his Tasso and Antonio.

The connection between the university scenes and the Gretchen tragedy is left unexplained in this original version. In 1826, when he was working on the Second Part, Goethe spoke of the Faust whom he had elaborated out of what he found in a crude popular tale as a man 'who feels himself impatient and ill at ease in the limitations of earthly existence, regarding even the possession of the highest wisdom, the enjoyment of the best that life can offer, as incapable of satisfying his aspirations in the least, so that he comes back from any experience he essays more unhappy than before.' This 'monster without aim or peace,' as he calls himself in the *Urfaust*, was bound in any modern version of *Faust* to seek the heights and to plunge into the depths of existence in a tragic love-affair, especially when portrayed by the author of *Werther*, 'ideally in love with emotion and with passion' (Barker Fairley). It is not surprising that what was intended as only one episode came to be expanded beyond all measure owing to the congeniality of the theme. No one, however, will quarrel with Goethe for that, for these scenes are counted among the most truly inspired in world literature, so seemingly simple and natural in every detail, yet so richly varied and so convincing in their painting of the heroine, as well as of the folk background and atmosphere, and so artlessly poetical in every line. They seem to have the inevitableness of Goethe's finest lyrical poems. The incomparable lyrical monologues of Gretchen are a central feature, and the structure of the whole Gretchen tragedy has been

well compared with that of a folk-ballad, where the action leaps from one highlight in the story to the next, leaving what is unspoken to be filled in by the reader's imagination. It is natural that these scenes should be thought of by many readers as the very heart of *Faust*, and that they should make up the greater part of Gounod's opera, with which the average Englishman is so much more familiar than with Goethe's drama.

In the Gretchen tragedy Faust himself is never for long the centre of interest, and in the first version there is little to remind us that he has sold his soul to the devil, for Mephistopheles is usually just a rakish companion experienced in seduction, and the tragedy makes the effect of a poeticized 'domestic drama' on one of the favourite themes for such plays in Goethe's youth, possibly evoked by the execution of a girl, also a Margaret, for child-murder in Frankfort in 1772. He could draw on his own experience for the psychological relations between a man of sentiment and a naive girl of the people. The catechization scene, however, reminds us of the deeper issues, even before the inevitable tragic close. Even in the first published version of the drama, *Faust, a Fragment* (1790), the 'great gap,' as the Goethe scholars call it, between the opening monologue and the scene where Mephistopheles directs a freshman's studies, is not filled. Goethe had left the play a fragment still, after attempting to finish it, like several other writings, for the first collected edition of his works. In the hundred lines of dialogue between Faust and Mephistopheles which have been added before the student scene, Faust's longing for the fullest experience of life, even though he is convinced that nothing will satisfy him, is now made clear, and Mephistopheles is evidently already bound to him by some kind of contract. The main additions are the 'Witches' Kitchen' scene, written in Rome, of all places, and reflecting the rejuvenation the poet had experienced there, by coming down to earth after the too protracted, Platonic wooing of Frau von Stein, and the scene 'Forest and Cavern,' inserted into the Gretchen tragedy between 'At the Well' and 'Zwinger,' with the effect of raising the character of Faust by giving expression to his qualms of conscience, while at the same time preparing the reader for the tragic issue, and incidentally reflecting once more the author in a new phase of his development, as a contemplative student of external nature. The fragment closes with Margaret's full awakening to her moral guilt, at the burial service for her mother.

In the version of *Faust* published in 1808, the work which its author had despaired of finishing is rounded off up to the point reached in the *Urfaust*, the end of the Gretchen tragedy, and is presented as the First Part of a still incomplete tragedy. The new writing had been done between 1797 and 1806, a quarter of a century after the *Urfaust*, by a poet whose attitude to his theme had insensibly changed in that time, partly because of his own

natural development, partly through the influence of Schiller, the philosophical poet and dramatist with whom he exchanged thoughts so freely between 1794 and Schiller's death in 1805. It was only in response to Schiller's encouragement that he took up *Faust* again at all, and Schiller's first suggestion was that Goethe should make the symbolic meaning clearer which Schiller himself saw in the *Fragment*. It was now that Goethe elaborated the compact with Mephistopheles on completely new lines, leaving open the possibility of saving Faust at the end, and that he composed, in accordance with this interpretation of the compact, the 'Prologue in Heaven,' thus giving the whole action of the drama a supernatural framework. The Gretchen tragedy still had a very different character from that of the scenes in Faust's study, but 'Before the town gate,' with its panoramic view of the life of the common people, makes an admirable transition from the one world to the other. In addition to the many scenes which had been there from the beginning, where Christian beliefs and ritual are so important an element that they suggest to us a civilization still rooted in religion, we have now in the 'Walpurgis Night' further hints of popular superstitions and mythology which amplify the 'Witches' Kitchen' and link up, as we shall see, with the 'Classical Walpurgis Night' in the Second Part.

The beginning of the Third Act of the Second Part, introducing Helena in scenes closely modelled on Greek tragedy, was also written at this time, just after Goethe had produced his German epic in hexameters, *Hermann und Dorothea*, at the height of the classicistic phase of his and Schiller's development. It was a central feature of the old legend that at the Emperor's court Faust fell in love with Helena, whom he had called up by magic to please his royal master, and the episode became now a symbol of European and more especially German Hellenism, a last flowering of the ideas of the Renaissance, seen by Goethe naturally in its intimate connection with the beginnings of Romanticism. It is beyond the scope of a brief introduction to trace in full the evolution of the Second Part of *Faust*, the remainder of which was written between 1825 and 1831, not, like the *Urfaust*, in bursts of inspiration, but methodically, following a scheme which was already complete in essentials in 1800. In innumerable ways this part reflects the older Goethe and his broodings over man and society and nature. The scenes at court, for example, in the first and the fourth acts, read into the old story an interpretation of some basic problems of government, clearly suggested, in spite of the ostensibly medieval setting, as much by Goethe's personal knowledge of the ruling class as by his reading of history. Here Faust himself, apart from his calling up of Paris and Helena, is a secondary figure, and as far as the central action is concerned, we can best regard these acts as bridges, Act I to the union of Faust and Helena in

Act III, and Act IV to his experiments in government on his own account in Act V, when he has been granted a stretch of seashore as a fief from the Emperor, in return for his services, or rather those of Mephistopheles, in the civil war.

Apart from the introductory scene 'A beautiful landscape' at the beginning of the Second Part, linking it up with the First Part by showing Faust, helped by the healing forces of time and natural beauty, as he lives down, too easily for the taste of some readers, the sense of guilt evoked in him by the fate of Gretchen, Acts III and V are the only ones where Faust himself still occupies the centre of the stage, and even here he is less an individual man than a representative of modern European civilization, as it appears to Goethe's critical eye. If the growth of this civilization is taken as the real theme of the Second Part, the acts in which Faust's own action is not a central feature can nevertheless be seen to form an integral part of the whole, though they are not concerned with what most deeply interested Goethe, as a typical German of his time. They deal with the means and not the ends of true culture as then conceived. Reading them we are reminded of Friedrich Schlegel's aphorism about not squandering faith and love on the world of politics, but rather offering up one's inmost self on the altar of personal culture. The things of the mind alone really mattered, so the central act is devoted to Faust's union with Helena, symbolizing the passionate admiration of the modern, 'romantic' man of cultivation for ancient Greece and all its works, that supreme revelation of beauty and harmonious living. But no man can fully recapture the reality of life as lived by the ancients. It can only live on in art, the robe and veil left behind by Helena.

Now in Schiller's theories concerning aesthetic education, the love of beauty is said to lead on to action. 'To lead the aesthetically educated man to moral insight and to greatness of soul, all that is necessary is to provide situations which clearly call for the exercise of these qualities'—a situation such as that in which Faust finds himself at the beginning of Act IV, when from a high mountain he notices how much energy goes to waste in the movement of the tides. The shaping of the real world, not a world of symbols, in accordance with his inner vision, is what now attracts him, and we find him in Act V, having won his fief, establishing a colony on land reclaimed from the sea and initiating great trading enterprises, still with the help of Mephistopheles. Finally as an old man (a hundred years old, Goethe said to Eckermann) he dies, at a moment when, having forsworn magic, he is looking forward to contentment at last in a community no longer dominated by him, but actively free, through co-operation in tasks necessary for the common good.

As a scholar, a lover, a devotee of ideal beauty, and a builder of economic and political power in the world of men, Faust has

shown himself throughout great in conception and aspiration, but self-centred and wilful, so that from the ethical point of view, his successive activities have resulted in as much evil as good. Is this to be taken as a glorification of a 'dynamic' philosophy, a Nietzschean 'will to power'? That was a common interpretation in the expansive era of German history, when 'Faustian' was a term of the highest praise. Or is it rather, as scholars like Burdach and Böhm would have it, 'the tragic story of an erring life,' ending at last in a certain measure of self-knowledge and repentance? We should certainly not forget the other works of Goethe's old age, where there is no praise of self-assertion at all costs, works like *Wilhelm Meister's Travels*, the *Divan of East and West*, or the poems in the section *God and the World*. At all events, Faust's soul is not captured by the minions of Mephistopheles, in that final scene on earth, where Goethe's sympathy with his hero is still, as so often, mingled with irony. In the last scene of all, a pendant to the 'Prologue in Heaven,' Goethe shows us, using catholic symbolism partly derived from paintings, 'the immortal in Faust,' thought of as the essence of his character, his Aristotelian 'entelechy,' not indeed already in Heaven, but in a kind of purgatory on the way to it, and still pursuing a higher form of existence, aided from within by the love of the ideal, which is still conceived by him, as by Goethe himself, in the feminine, and from without by the grace of God which passes all understanding.

The higher, universal insights of religion have always had to find a *modus vivendi* with surviving remnants of nature-demonism and the worship of local divinities, so the supernatural background of the Second Part, as well as of the First, includes a Walpurgis Night, a discussion of which must be left mainly to the notes. Goethe's presentation in this 'Classical Walpurgis Night' of the mythological antecedents of the fully developed Greek view of religion and art does not now frighten the German reader quite so much as it formerly did, so successfully has Goethe's intention been expounded by modern interpreters, so that Act II is no longer a series of learned riddles for them, but a poetic achievement of the first order. One element in it is the search of Homunculus for a body. The bottle-imp, who has resulted from the attempt of Wagner, Faust's old Famulus, to produce life by artificial means—an attempt that is only successful owing to timely help by Mephistopheles—is disembodied spirit, like Faust's 'entelechy' in the last scene, but it is a useful corrective to the construction sometimes put upon that scene to realize what Goethe seems to be saying through Homunculus, namely that here, on earth, the first need of such a spirit, if it could be produced, would be precisely the body, which so often appears to Faust to be the chief enemy of the spirit. In this way one part of this vast poem is constantly, as we read and re-read it, throwing

light on another, and though close scrutiny reveals inconsistencies too, they are trifling in comparison with our growing understanding of the 'contrasted and, as it were, mutually reflected images' of which Goethe himself felt the work to consist, complex symbols expressing a total vision of life.

A Note on the Translator

Sir Theodore Martin (1816-1910), the son of a solicitor in Edinburgh, began to write verses there as a student and found time in the course of a busy career as a parliamentary solicitor in London for an astonishing amount of literary work, including articles on the theatre (his wife was the actress Helen Faucit), biographies (especially the five-volume life of the Prince Consort), and translations from German, Italian, Latin, and Danish. He wrote his last article for 'Blackwood' at the age of ninety.

Martin's translations are marked by great versatility, fluency, and metrical skill. In the present revised edition of his *Faust* (of which Part I was first published in 1865, 9th ed. 1910, and Part II in 1886), the editor has corrected some few misunderstandings of the text, slightly modernized some lines and converted the metre of a scene in Act IV of the Second Part to that of the original, alexandrines, for reasons indicated in the notes. Apart from this scene, the very varied metres of the original were closely imitated by Martin.

W. H. Bruford

1954

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संस्कृतेऽनूदितं साहित्यम्

भारतीयभाषाभ्यो वैदेशिकभाषाभ्यश्च

सातकडिमुखोपाध्यायः *

मङ्गलाचरणम्

(श्रीसरस्वतीस्तुतिः)

या देवी सितपङ्कजासनवरासीनाऽक्षमालाकरा
वीणाझंकृतिनष्टसर्वजडता स्मेरप्रफुल्लानना ।
या शश्वत् समुपास्यते बुधगणैर्देवैश्च सर्वैस्तथा
सा नो ज्योतिरनन्तमेव नयतात् संनोदयन्ती धियम् ॥१॥

(गीर्वाणवाणीमहिमा)

या श्रुत्यादिसमस्तशास्त्रजननी या ज्ञानजन्मावनि-
र्या धर्मादिपुमर्थसार्थभरणी याऽज्ञानविद्राविणी ।
या वन्द्या भुवि विश्वगीःप्रसविनी या धीसमुन्मेषिणी
सा वाक् शिष्टजनोदिता विजयते ब्राह्मी सुधास्यन्दिनी ॥२॥

१. प्रस्तूयमानस्य निबन्धस्य प्रसङ्गे 'अनुवाद'-शब्दस्य इदं तात्पर्यम्– कस्यांचित् भाषायां निबद्धानां रचनानां भाषान्तरेषु अक्षरशः अन्यूनानतिरिक्ततया विपरिणामो नामानुवादः ।

२. संस्कृतनिबद्धवेदादिशास्त्राणां तन्निबद्धकाव्यनाटकादीनां च परःशतेषु भाषान्तरेषु अनुवादाः सन्ति अविच्छिन्नपरंपरया क्रियन्ते चेति न परोक्षं विदुषाम् । अतस्तथैव भाषान्तरेभ्यः कृतयो गीर्वाणवाण्यामपि अनूदिता भवन्ति न वेति जिज्ञासा स्वाभाविकी। तस्या एव जिज्ञासायाः समाधानार्थमेष निबन्धः प्रारभ्यते ।

३. सर्वत्रैव आधुनिकसाहित्यस्य विविधेषु प्रकारेषु अनुवादसाहित्याख्यः प्रकारः किमपि विशिष्टं स्थानं बिभर्ति । क्रैस्तवैकोनविंशविंशशताब्द्योः संस्कृतेऽनुवादसाहित्यमपि सुतरां समृद्धिं प्रापेत्यत्र न किमपि चित्रम् । अतएव स्थाने खलु अस्यां विद्वज्जनसंगोष्ठ्यां तादृशस्यानुवादसाहित्यस्य पर्यालोचनम् ।

[*Staggers into the chapel of St. Benedict.*

Becket (*falling on his knees*). At the right hand of Power—
Power and great glory—for thy Church, O Lord—
Into Thy hands, O Lord—into Thy hands!—— [*Sinks prone.*

De Brito. This last to rid thee of a world of brawls! (*Kills him.*)
The traitor's dead, and will arise no more.

Fitzurse. Nay, have we still'd him?
What! the great Archbishop!
Does he breathe? No?

De Tracy. No, Reginald, he is dead.
[*Storm bursts.*[1]

De Morville. Will the earth gape and swallow us?

De Brito. The deed's done—
Away!

[DE BRITO, DE TRACY, FITZURSE, *rush out, crying 'King's men!'* DE MORVILLE *follows slowly. Flashes of lightning thro' the Cathedral.* ROSAMUND *seen kneeling by the body of* BECKET.

[1] *A tremendous thunderstorm actually broke over the Cathedral as the murderers were leaving it.*

THE CUP

A TRAGEDY

DRAMATIS PERSONÆ

GALATIANS

SYNORIX, *an ex-Tetrarch.*
SINNATUS, *a Tetrarch.*
Attendant.
Boy.
Maid.
PHŒBE.
CAMMA, *wife of Sinnatus, afterwards Priestess in the Temple of Artemis.*

ROMANS

ANTONIUS, *a Roman General.*
PUBLIUS.
Nobleman.
Messenger.

ACT I

SCENE I

Distant View of a City of Galatia

As the curtain rises, Priestesses are heard singing in the Temple. Boy discovered on a pathway among Rocks, picking grapes. A party of Roman Soldiers, guarding a prisoner in chains, come down the pathway and exeunt.

Enter SYNORIX (*looking round*). *Singing ceases*

Synorix. Pine, beech and plane, oak, walnut, apricot,
Vine, cypress, poplar, myrtle, bowering-in
The city where she dwells. She past me here
Three years ago when I was flying from
My Tetrarchy to Rome. I almost touch'd her—
A maiden slowly moving on to music
Among her maidens to this Temple—O Gods!
She is my fate—else wherefore has my fate
Brought me again to her own city?—married
Since—married Sinnatus, the Tetrarch here—
But if he be conspirator, Rome will chain,
Or slay him. I may trust to gain her then
When I shall have my tetrarchy restored
By Rome, our mistress, grateful that I show'd her
The weakness and the dissonance of our clans,
And how to crush them easily. Wretched race!
And once I wish'd to scourge them to the bones.
But in this narrow breathing-time of life
Is vengeance for its own sake worth the while,
If once our ends are gain'd? and now this cup—
I never felt such passion for a woman.
[*Brings out a cup and scroll from under his cloak.*
What have I written to her?
[*Reading the scroll.*

'To the admired Camma, wife of Sinnatus, the Tetrarch, one who years ago, himself an adorer of our great goddess, Artemis, beheld you afar off worshipping in her Temple, and loved you for it, sends you this cup rescued from the burning of one of her shrines in a city thro' which he past with the Roman army: it is the cup we use in our marriages. Receive it from one who cannot at present write himself other than

'A GALATIAN SERVING BY FORCE IN THE ROMAN LEGION.'

[*Turns and looks up to Boy.*
Boy, dost thou know the house of Sinnatus?

Boy. These grapes are for the house of Sinnatus—
Close to the Temple.

॥ श्रीः॥

संस्कृतेऽनूदितं साहित्यम्

भारतीयभाषाभ्यो वैदेशिकभाषाभ्यश्च

सातकडिमुखोपाध्यायः *

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*नवदेहलीस्थ इन्दिरागान्धीराष्ट्रीयकलाकेन्द्रे कलाकोशसमन्वायकः

४. यद्यपि क्रैस्तवैकोनविंशविंशशताब्द्योः प्राकाश्यं गता अनुवादा एव निबन्धस्यास्य मुख्यतया उपजीव्यास्तथापि प्रसङ्गवशात् तत्पूर्वकालीनानामनुवादानामपि समासत उल्लेखः करिष्यते ।

५. यन्नाम अनुवादलक्षणमद्यत्वे प्रत्यभिज्ञायते सर्वैरङ्गीक्रियते च, प्राचीनसमये न तद् विदितमासीदिति तर्कयामः । तदानीन्तु भिन्ना उपाया अवलम्ब्यन्ते स्म । या नाम भाषाः संस्कृतभाषिभिः संस्कृतग्रन्थरचयितृभिश्च विदिता आसन् तासु प्राकृतेति-सामान्यव्यपदेशेन प्रत्यभिज्ञाता लोकभाषा एव प्रधानाः । प्राकृते निबद्धाः कृतयो यथा संस्कृतज्ञानां विदिता स्युस्तदर्थमुपायद्वयमाश्रियते स्म । तत्र प्रथमस्तु संस्कृतच्छायानिर्माणम् । प्राकृते निबद्धानां पङ्क्तीनां ध्वनिपरिवर्तनेन संस्कृतरूपान्तरमेव छायाशब्देन व्यपदिश्यते । गाथासप्तशती- सेतुबन्ध-गउडवह-प्रभृतीनां समेषां प्राकृतकाव्यानां छायाः प्रसिद्धाः । द्वितीयस्तावदुपायोऽयमासीत्– प्राकृतग्रन्थस्थ-वर्ण्यविषयाणां संस्कृते भावानुवादरूपेणोपस्थापनम् । गुणाढ्यकृत-पैशाचीप्राकृतभाषामय्या बृहत्कथायास्त्रीणि संस्कृतरूपान्तराण्युपलभ्यन्ते– बुधस्वामिकृतो बृहत्कथाश्लोकसंग्रहः, क्षेमेन्द्रकृता बृहत्कथामञ्जरी, सोमदेवकृतः कथासरित्सागरश्च ।

६. क्रिस्तुपूर्व-तृतीयशताब्द्या आरभ्य भारतीयानां यवनैः सह प्रत्यक्षं संपर्को संजातः । गणितशास्त्रे ज्यौतिषशास्त्रे च उभयेषां परस्परमौत्तमर्ण्यमाधमर्ण्यं चास्तामिति विद्वांसो मन्वते। तस्मिन्नतिप्राचीने समये तदुभयोः शास्त्रयोः संस्कृतग्रन्था यवनवाचि यवनग्रन्थाश्च सुरभारत्यामवतार्यन्ते स्मेत्यनुमातुं शक्यते । यद्यपि तादृशा अनुवादग्रन्था नाद्यत्वे उपलभ्यन्ते तथापि संस्कृतज्यौतिषग्रन्थेषु प्रयुक्ता हेलिलियतावुरिहद्रोगप्रभृतयः शब्दा एव तादृशानुमाने हेतुः ।

७. आधुनिकलक्षणाक्रान्तसंस्कृतानुवादप्रवर्तने भारतप्रवासिनां जरथुश्त्रीय-धर्मानुयायिनां पारसिकानां प्रयास उल्लेखमर्हति । तेषां कृतयोऽग्रे पर्यालोचयिष्यन्ते ।

प्रत्यक्ष

८. भारतीयभाषाभ्यः संस्कृतानुवादस्य प्रसङ्गे तमिळनाम्ना प्रसिद्धाया द्रविडभाषाया नामैव प्रथमं स्मरणीयम् । वस्तुतस्तु संस्कृतं विहाय सर्वासु भारतीयभाषासु द्रविडभाषैव प्राचीनतमा, तन्निबद्धं वाङ्मयमपि समतिप्राचीनम् । तस्य वाङ्मयस्य गुणतः परिमाणतश्च उत्कर्षे न कोऽपि विप्रतिपद्येत । सा तु द्रविडभाषा अनन्यसाधारण-वैशिष्ट्यहेतोः द्रविडदेशाद् बहिः विशेषेण आर्यावर्ते सुपरिचिता नासीत् । अतः अखिलभारतप्रचलितायां सुरभारत्यां द्रविडग्रन्थानामनुवादः सुतरामपेक्ष्यते स्म । तादृशः प्रयत्नो भगवच्छ्रीरामानुजाचार्यपादानुयायिभिः श्रीवैष्णवाचार्यैरेवेदंप्रथमतया आहित इति यथाज्ञानं निवेदयामः । द्रविडदेशे आळवाराख्या भक्ताः कवयः प्रादुरभूवन् । ते स्वस्वानुभूतिप्रकटनपरं भक्तिरसाढ्यं काव्यकदम्बं रचयन्त आसन् । ते भक्तशिरोमणयः श्रीवैष्णवैः पूज्यत्वेनाङ्गीकृताः, तत्कृतयः शास्त्रवदुररीकृताः । ताः खलु भक्तिभावभूयिष्ठाः सूक्तयो 'नालियार्‌दिव्यप्रबन्ध'-नामके चत्वारिंशत्सहस्रपद्यात्मके संग्रहे संकलिता वर्तन्ते । अस्य संग्रहस्य 'द्रविडोपनिषत्', 'द्रमिडोपनिषत्' वा नामधेयं प्रसिद्धिमगात् ।

८.१ द्रविडोपनिषन्निबद्धपद्यानां संस्कृतानुवादः सुगृहीतनामधेयैर्विद्वन्मूर्धन्यैः श्रीवैष्णव-संप्रदायाचार्यैः श्रीमद्वेङ्कटनाथवेदान्तदेशिकैः प्रारब्धः । आळवारशठकोपाचार्य-विरचित-तिरुवाय्मोळिप्रबन्धस्य पद्यान्येव तत्रभवद्भिः संस्कृतेऽनूदितानि, तानि द्रमिडोपनिषत्तात्पर्यरत्नावल्यां द्रविडोपनिषत्सारे चावलोक्यन्ते। अस्या वेदान्तदेशिका-चार्यविरचिताया रत्नावलेः श्लोकबन्धाः भक्तानां सहृदयानां त हृदयानि सम्यगावर्जयन्ति। तत्रेदं प्रथमं पद्यम्–

> निस्सीमोद्यद्गुणत्वादमितरसतयाऽनन्तलीलास्पदत्वात्
> स्वायत्ताशेषसत्तास्थितियतनभिदा वैभवाद्वैश्वरूप्यात् ।
> त्र्यक्षब्रह्मात्मभावात्सदसदवगतेः सर्वतत्त्वेषु पूर्तेः
> पश्यन् योगी परं तत्पदकमलनतावन्वशादात्मचित्तम् ॥

८.२ काञ्चीपूर्यां श्रीकाञ्चीप्रतिवादिभयङ्कर-अण्णङ्गराचार्यनामानोऽशेषशास्त्रपारावारपारीणाः कवितार्किकशिरोमणयो विद्वांस आसन् । कतिपयेभ्यो वर्षेभ्यः प्राक् तत्रभवन्तो वैकुण्ठधाम प्रविष्टाः । वस्तुतः श्रीवैष्णवसम्प्रदाये प्रसिद्धस्य तेङ्गळै-समाख्य-दक्षिणाम्नायस्य ते धुरन्धरा एवाभूवन् । अनेकेषां दिव्यप्रबन्धग्रन्थानां संस्कृतरूपान्तर-

विधानेन संस्कृते टीकानिबन्धनेन च अविदितद्रविडभाषाणां सहृदयानां महती उपकृतिस्तत्रभवद्भिः संसाधिता ।

इमास्तावत् तेषां कृतयः–

क. श्रीभट्टनाथापरनामविष्णुचित्तसूरेः तिरुप्पल्लाण्डु-(श्रीमङ्गलशासन)-प्रबन्धस्य संस्कृत-श्लोकानुवादः, तट्टीका च

ख. श्रीगोदाम्बापरनाम्न्याः अण्डालदेव्याः तिरुप्पवै-(श्रीव्रत)-प्रबन्धस्य संस्कृतपद्या-नुवादः तट्टीका च

ग. तस्या एव नाच्चियार् तिरुमोळि-(गोदासूक्त)-प्रबन्धस्य संस्कृतश्लोकबद्धः सारः तट्टीका च

घ. श्रीकुलशेखरसूरेः सूक्तीनां श्लोकबद्धः सारः तट्टीका च

ङ. श्रीतिरुमलिशैयळवार-(भक्तिसारमुनि)-विनिर्मितदिव्यप्रबन्धस्य गद्यविवर्तः ।

च. श्रीतोण्डरडिप्पोडियाळवार-(भक्ताङ्घ्रिरेणु)-सूरेः तिरुमालै-(श्रीमाल)-प्रबन्धस्य श्लोकानुवादः तट्टीका च

छ. तस्यैव दिव्यसूरेः तिरुप्पळ्ळियेळुच्चि-(सुप्रभात)-प्रबन्धस्य संस्कृतपद्यानुवादः तट्टीका च

ज. श्रीपाण-(मुनिवाहन)-विरचितस्य अमलनादिदिव्यप्रबन्धस्य संस्कृतपद्यानुवादः तट्टीका च

समयाभावात् निबन्धातिविस्तरभिया च मूलद्रविडपाठेन संवाद्य भूयसः श्रीमद-ण्णङ्गराचार्य-विरचितश्लोकान् श्रावयितुं न शक्नोमि इति दूये । तथाऽपि प्रागुक्तप्रथम-द्वितीयप्रबन्धयोः श्लोकद्वयं समवेतविद्वज्जनानां प्रीत्यै उदाहरामि–

श्रीमङ्गलशासनप्रबन्धात्–

स्वामिन् दासजनैः सह स्थितिरियं जेजेतु ते शाश्वती
वक्षःपीठविभूषिणी विजयतां पद्मा च ते प्रेयसी ।
जीयाद् दक्षिणपाणिमण्डनमणिर्ज्योतिर्मयश्चक्रराड्
जीयाद् युद्धमहीविसृत्वररवस्ते पाञ्चजन्योऽपि सः ॥

श्रीव्रतप्रबन्धात्–

दुग्धाब्धीशस्य विष्णोः पदकमलयुगं कीर्तयध्वं कुरुध्वं
कुल्ये स्नानं त गव्याशनरतिरुचिता नैव पुष्पाञ्जनादि ।
नो सेव्यं त्याज्यकृत्यं त्यजत कटुवचो नैव वाच्यं यथाश-
क्त्यास्थेयं पात्रदानं व्रतनियतय इत्यूचुषी पातु गोदा ॥

८.३ गोदाम्बाकृतस्य तिरुप्पवैप्रबन्धस्य श्रीरङ्गदेशिकस्वामिकृतः संस्कृतगद्यानुवादः, श्रीवागीशाचार्यकृतश्लोकानुवादोऽपि प्राकाश्यं नीतौ ।

८.४ द्रविडकवि-तिरुवल्लुवरकृतः तिरुकुरळ्-नामा नीतिग्रन्थो द्रविडेषु सुप्रसिद्धः तामिळ-वेदनाम्नाऽभिधीयते । सोऽयं ग्रन्थोऽसकृत् संस्कृतेऽनूदितः । तद् यथा– अप्पा-वाजपेयिकृतः सूक्तिरत्नाकरः, शंकरसुब्रह्मण्यशास्त्रिकृतः सुनीतिरत्नाकरः, श्रीरामदेशिककृतः श्लोकबद्धः संस्कृततिरुकुरळ् च प्रसिद्धिं गताः ।

८.५ चेन्नपुरीवास्तव्याः पण्डितश्री एस. एन् श्रीरामदेशिकमहाभागाः अनेकभाषाचुञ्चवो द्रविडभाषातः संस्कृतानुवादकर्मणि परं प्रावीण्यं प्रकटयकुर्वन् । तत्कृता इमेऽनुवादाः प्रसिद्धिमवाप्नुवन्–

क. कम्बरामायणम् सुललितप्राञ्जलश्लोकबद्धम्

ख. संघकालीन-दशग्रन्थ-पत्तुप्पाट्टु-संस्कृतानुवादो गद्यमयः

ग. विभिन्नद्रविडकविविरचित-नालडियर्-नाम्नः संग्रहस्य श्लोकानुवादः

घ. आधुनिकद्रविडकवि-भारतीयर्- कृतानां केषांचन काव्यानां गद्येन श्लोकैश्च अनुवादः।

८.६ इलङ्गोआडिगल्नाम्नः कवेः शिलप्पदिकाराख्यं करुणरसात्मकं काव्यं द्रविडेषु सुप्रथितम्। तस्य द्रविडभाषायां बह्वयः टीकाः भाषान्तरेषु अनेकेऽनुवादा अपि प्रसिद्धिं गताः । तत् काव्यं सी. नारायणनायर्विदुषा कन्नकिकोवलनाम्ना श्रीरामदशिकेन च नूपुरकाव्याभिधया संस्कृतेऽनूदितम् । नायर्विदुषोऽनुवादः पद्यात्मकः श्रीदेशिकस्य तु गद्यनिबद्धः।

८.७ आळवाराख्यभक्तकवीनां चरित्रवर्णनपरा भूयांसो ग्रन्था द्रविडभाषायां गीर्वाणवाण्यां तदुभयसंमिश्रणभूतमणिप्रवाळशैल्यां च विरचिता राराजन्ते । तेषु क्रैस्तवत्रयोदशशताब्द्यां श्रीमत्पश्चात्सुन्दरमुनिविनिर्मितं मणिप्रवाळशैल्या निबद्धं गुरुपरंपराप्रभावनामा ग्रन्थः श्रीवैष्णवसंप्रदाये प्रमाणत्वेनाङ्गीक्रियते । तस्य संक्षिप्तः संस्कृतानुवादो विद्वन्मूर्धन्येन बालधन्विजगगुवेङ्कटाचार्येण सहृदयभक्तानां करकमल-सान्निध्यं प्रापितः । स चानुवाद-ग्रन्थः तत्पुत्रेण श्रीसुदर्शनाचार्येण संशोध्य (१९६९ तमे) ग्रहरसग्रहचन्द्रमिते क्रैस्तवसंवत्सरे मुद्रापितः ।

९. आन्ध्रदेशप्रचलिता वाणी इदानीं तेलुगु-नाम्ना परिचीयते । अतीव सुललितेयं वाणी काव्यसम्पत्त्या सुतरां समृद्धा च । अल्लासानिपेद्दन-सुमति-वेमन-दाशरथिप्रभृतयः कवयः स्वस्वकाव्यसुमनोभिः आन्ध्रसरस्वतीमर्चयामासुः ।

९.१ किंचान्ध्रभाषायां शतकवाङ्मयमनितरसाधारणीमभिवृद्धिमवाप । अनेके काव्यरसिकाः संस्कृतज्ञाः तादृशाः भूयसीः कविकृतीः गीर्वाणभारत्यामनूद्य अस्मान् अधमर्णीचक्रुः।

तत्र इमे उल्लेखनीयाः-- के. शेषशर्मणा कृतः अल्लसानिपेद्दनस्य मनुसंभवानुवादः। सन्निधानसूर्यनारायणशास्त्रिणोऽनुवाद-कर्मणिश्लोकरचनायां परं पाटवं प्रकटीकृतवन्तः। तत्कृतौ आन्ध्रभागवत-कलापूर्णोदयानुवादौ विदुषामभिमतौ अभूताम् । आन्ध्रशतक-काव्यानामनेकेषां संस्कृतनुवादाः प्रादुरभवन् ।

९.२ आन्ध्रदेशान्तर्गतचिट्टीगूडूरवास्तव्याः श्रीमन्तः ति.गु. वरदाचार्या अस्मिन् प्रसङ्गे स्मृति-पथमागच्छन्ति । तत्रभवद्भिः वक्ष्यमाणानि शतककाव्यानि संस्कृतेऽनूदितानि–

क. कासुलपुरुषोत्तमकविविरचितं निन्दाव्याजगर्भितस्तुतिपरं श्रीमदान्ध्रनायक-शतकम्

ख. अज्ञातकर्तृकं भास्करशतकम्

ग. परममाहेश्वरधूर्जटिकविकृतं श्रीकालहस्तीश्वरशतकम्

घ. सुमति-वेमन-दाशरथिरचितानि त्रीणि शतकानि

ङ. शेषप्पकविप्रणीतं स्तोत्रमयं श्रीनरसिंहशतकम्

च. नृसिंहकविकृतं कृष्णशतकम्

छ. अद्देपल्लिलक्ष्मणस्वामिकृता गायत्रीनीतिगीतावलिः

संस्कृतानुवादं कुर्वद्भिः वरदाचार्यैः श्लोकरचनायां यादृशी नैपुणी दर्शिता सा त्वद्यत्वे विरलविरला एव । विदुषां प्रमोदाय स्यादिति विचिन्त्य तत्कृतं श्लोकद्वयमत्रोदाह्रियते–

श्रीनरसिंहशतकात्–

अनन्तकल्याणगुणांस्त्वदीयानुन्मत्त एवास्मि कदाऽप्यश्रृण्वन् ।
दोषान् मदीयान् प्रशमय्य गाढान् त्रायस्व मां दुर्गतमार्तपाल ।।

श्रीकालहस्तीश्वरशतकात्–

वाणीवल्लभदुर्लभे तव शुभद्वारे स्थितस्सन्नहं
मोक्षश्रीग्रहणोत्सुकोऽस्मि यदि स द्रोहो नु किं स्यात् त्वयि।
नो चेदुज्झितनित्यमङ्गलमिमं प्राप्तापदं किं जनं
राजद्वारसमाश्रितं च तनुषे श्रीकालहस्तीश्वर ॥

वेमनशतकस्यात्यन्तलोकप्रियत्वात् त्रिचतुरा अनुवादाः प्रकाशमागताः। तत्र श्रीरामदेशिककृत एकः, रांपल्लिश्रीरामचन्द्रमूर्तिकृतोऽपरः । द्वितीयस्यानुवादस्यैकः श्लोकः–

समीपवर्ती कृपणो वदान्यं करोति दाने विमुखं नितान्तम् ।
अधस्थितात् कण्टफलावनीजाद् दुराश्रयः कल्पमहामहीजः ॥

१०. कर्णाटकेषु प्रचरन्ती वाणी अद्यत्वे कन्नडनाम्ना परिज्ञायते । साऽपि भाषा प्राचीना सकलभावप्रकटने समर्था । काव्येऽलंकारे शैववैष्णवादिसिद्धान्तग्रन्थेषु भक्तिगीतिषु च अस्या भाषायाः सुमहती समृद्धिर्वरीवर्ति । कर्णाटकभाषातः संस्कृतेऽनुवादस्य परंपराऽपि प्राचीना । तत्र पूर्वमप्यनेके समर्था अनुवादका आसन्, अद्याप्यनेके सन्ति । किन्तु प्रचारविमुखत्वात् ते सर्वे कर्णाटकेभ्यो बहिः न सम्यक् प्रसिद्धनामानो बभूवुः ।

१०.१ इदानीन्तने समये कर्णाटकप्रान्तान्तर्गतकेरलपुरे सी.जी. पुरुषोत्तमनामानः संस्कृतविद्वांसो निवसन्ति । ते चेदानीं निष्कारणसुरभारतीसपर्याबुद्ध्या कन्नडभाषातः संस्कृतानुवाद-कर्मणि संस्कृतकाव्यरचनायां च दत्तचित्ता वर्तन्ते । तैरनेकेषां प्रसिद्धकर्णाटककवीनां सत्काव्यानि संस्कृतेऽनूद्य काव्यतरङ्गिणीनाम्नि संग्रहे प्रकाशितानि। तस्मिन् संग्रहे कु.वें. पुट्टप्पा(कुवेंपु)- श्रीकन्तैय्य-डी.आर्. बेन्द्रे-मङ्गेश. राव- डी.वी. गुण्डप्पा-गोविन्दपै-प्रभृतीनामतिप्रसिद्ध-कवीनां काव्यकृतयः शुद्धया प्रसादगुणभूयिष्ठया सुरगिराऽनूदिता अवलोक्यन्ते । श्रीमन्तः पुरुषोत्तममहाभागा नैकासां कन्नडलोकगीतीनामपि संस्कृतानुवादमकर्षुः । कुवेंपुविरचितस्य 'कुमारव्यास'-काव्यात्मकनाट्यस्य तत्कृतोऽनुवादो विशेषेणोल्लेखमर्हति यस्मिन् कन्नडच्छन्दो-व्यवस्था यथावत् संस्कृतेऽवतारिता । कुवेंपुकृतं 'ममगोपाल'- नाटकमपि श्रीपुरुषोत्तममहोदयैरनूदितम् ।

१०.२ कर्णाटकेषु क्रैस्तवसप्तदशशताब्द्यां सर्वज्ञनामा कविरजायत । तत्कृतानि त्रिपदीछन्दोबद्धानि स्फुटपद्यानि सर्वज्ञवचनेतिसामान्यनाम्ना सर्वत्र प्रसिद्धानि । अद्यापि कर्णाटकेषु सर्वज्ञवचनानि आपामरप्रेक्षावज्जननिर्विशेषं पठ्यन्ते गीयन्ते च। तेषु पद्येषु कानिचन भक्तिपराणि अपराणि नीतिगर्भितानि । सर्वज्ञकवेः शिवे भवत्यतिरेक आसीत् । श्रीपुरुषोत्तममहाभागेन अष्टात्रिंशदधिक-पञ्चशतसंख्याकानां सर्वज्ञवचनानां संस्कृतरूपान्तरं पुस्तकरूपेण प्रस्तुतम् । तत्रानुवादे मूलस्थ-त्रिपदीच्छन्द एवावलम्बितम् ।

१०.३ आधुनिककर्णाटकसाहित्ये श्री हा.मा. नायको विशिष्टं स्थानं बिभर्ति । तत्कृताः काश्चन कथाः परमविदुषा एच्.वि. नागराजरावमहोदयेन सरलया शिष्टप्रयोगजुष्टया गीर्वाणवाण्या अनूदिताः, 'अस्माकं गृहस्य दीपः' इत्याख्यायां पुस्तिकायां मुद्रिताश्च।

११. केरळदेशप्रसिद्धा मलयाळमित्याख्या केरळभाषा द्रविडभाषासमुद्भवा अपि संस्कृत-शब्दभूमिष्ठत्वात् किमपि विशिष्टं स्वरूपं बिभर्ति । अस्या भाषायाः लालित्यं गाम्भीर्यं सकलभावप्रकटनसामर्थ्यं च भारतीयभाषासु अनन्यसाधारणानि । नैतदाश्चर्यं यत् प्रायः सर्वे कृतात्मानः केरळाभिजनाः संस्कृतानुरागिणः स्वल्पाधिकभावेन संस्कृतज्ञा भवन्ति । मलयाळकाव्यपरम्परा तत्रत्यसंस्कृकाव्यपरंपरा च अद्य यावद् निरवच्छेदेन प्रचलतः । तत्र केरळेषु संस्कृतमलयाळसंमिश्रणरूपा मणिप्रवाळनाम्नी विशिष्टा शैली समुद्भाविता यस्यां भूयांसि उत्कृष्टानि काव्यानि निर्ममिरे । मलयाळभाषातः संस्कृतेऽनेके काव्यादिग्रन्थाः अनूदिताः, अद्यापि अनूद्यन्ते ।

११.१ आधुनिके काले उल्लूर-परमेश्वरअय्यर्-वल्लथोलनारायणमेनोन्- कुमारनाशान्-इति कवित्रयी समुज्ज्वलज्योतिष्कवत् देदीप्यते । सर्वेषामेवैतेषां कवीनां कतिचित् कृतयः संस्कृतेऽनूदिताः । गोपालपिळ्ळ– ई.वी.रामन् नम्बुदिरी-नामानौ अनुवादकौ प्रसिद्धिं गतौ । तत्र गोपालपिळ्ळविरचिता कुमारनाशान्कृतस्य काव्यस्य संस्कृता-नुवादरूपा सीताविलापलहरी विशेषेण उल्लेखनीया ।

११.२ क्रैस्तवसप्तदशशताब्द्यां कुञ्जन्नम्बियार्नामा केरळकविरभूत् । तेन हास्यकलाकोविदेन कविना मणिप्रवाळशैल्यां श्रीकृष्णचरिताख्यं द्वादशसर्गात्मकं काव्यं संदृब्धं यदद्यापि

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कतिपयसर्गमिदं करोमि काव्यम् ॥

एतत् श्रीकृष्णचरितकाव्यं त्रिशिवपुरी-(त्रिश्शूर)-निवासिनाऽनेकशास्त्रप्रवीणेन सहृदयधुरीणेन पण्डितरत्नश्रीनारायणपिषारोटिविदुषा संस्कृतेऽनूदितं यन्नाम साहित्यअकादमीपारितोषिकेण सभाजितम् । तत्रभवता श्रीपिषारोटिमहोदयेन केशवपिळ्ळकविरचितं केशवीयकाव्यमपि संस्कृतेऽनूदितम्।

१२. महाराष्ट्रेषु गीर्वाणवाणीपरिशीलनपरम्परा समग्रायां भारतभूमौ आदर्शभूताऽऽसीत् । महाराष्ट्रभाषायाः साहित्यवैभवमपि सुप्रथितम् ।

१२.१ महाराष्ट्रवाङ्मये श्रीज्ञानेश्वरकृता श्रीमद्भगवद्गीताव्याख्यानभूता ज्ञानेश्वरी रचनागुणेन दार्शनिकसिद्धान्तगौरवेण च विद्वत्संसदि परां प्रतिष्ठां गता । सखारामशास्त्रिभागवत-एम.पी.ओक-ए. वी. खासनीस-इति विद्वत्त्रयेण गीर्वाणज्ञानेश्वरीनाम्ना ज्ञानेश्वर्याः संस्कृतपद्यानुवादः प्रसिद्धिं नीतः।

१२.२ श्रीशिवाजीमहाराजस्य गुरोः श्रीसमर्थरामदासस्वामिनो दासबोधः महाराष्ट्रवाङ्मये शिरोरत्नायते । अस्मिन् ग्रन्थे नीति-धर्माध्यात्मादयोऽनेके विषयाः पर्यालोचिताः । सांप्रतिके समये तस्य महाग्रन्थस्य संस्कृतानुवादं विधाय डोम्बिवलीवास्तव्यः श्रीरावेळापुरेमहाभागः गीर्वाणभारतीं समर्चितवान् । तैनेव समर्थस्वामिनिर्मित-मात्मरामग्रन्थोऽपि अनूदितः ।

१३. गुजरातीभाषातः संस्कृतानुवादेषु एक एव अत्रोल्लिख्यते । भारतीयवाङ्मये रत्नभूतं महात्मनां मोहनदासगान्धिचरणानां स्वचरितवर्णनात्मकः 'सत्य ना प्रयोग'-ग्रन्थः । स तु महाग्रन्थः होसकेरेनागप्पशास्त्रिणा सत्यशोधननाम्नाऽनूदितः । सुतरां मनोज्ञेयम-नुवादकृतिः शिष्टप्रयोगानुकूलत्वात् प्रसादगुणभूयिष्ठत्वाच्च ।

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एतत् श्रीकृष्णचरितकाव्यं त्रिशिवपुरी-(त्रिश्शूर)-निवासिनाऽनेकशास्त्रप्रवीणेन सहृदयधुरीणेन पण्डितरत्नश्रीनारायणपिषारोटिविदुषा संस्कृतेऽनूदितं यन्नाम साहित्यअकादमीपारितोषिकेण सभाजितम् । तत्रभवता श्रीपिषारोटिमहोदयेन केशवपिळ्ळकविरचितं केशवीयकाव्यमपि संस्कृतेऽनूदितम्।

१२. महाराष्ट्रेषु गीर्वाणवाणीपरिशीलनपरम्परा समग्रायां भारतभूमौ आदर्शभूताऽऽसीत् । महाराष्ट्रभाषायाः साहित्यवैभवमपि सुप्रथितम् ।

१२.१ महाराष्ट्रवाङ्मये श्रीज्ञानेश्वरकृता श्रीमद्भगवद्गीताव्याख्यानभूता ज्ञानेश्वरी रचनागुणेन दार्शनिकसिद्धान्तगौरवेण च विद्वत्संसदि परां प्रतिष्ठां गता । सखारामशास्त्रिभागवत-एम.पी.ओक-ए. वी. खासनीस-इति विद्वत्त्रयेण गीर्वाणज्ञानेश्वरीनाम्ना ज्ञानेश्वर्याः संस्कृतपद्यानुवादः प्रसिद्धिं नीतः ।

१२.२ श्रीशिवाजीमहाराजस्य गुरोः श्रीसमर्थरामदासस्वामिनो दासबोधः महाराष्ट्रवाङ्मये शिरोरत्नायते । अस्मिन् ग्रन्थे नीति-धर्माध्यात्मादयोऽनेके विषयाः पर्यालोचिताः । सांप्रतिके समये तस्य महाग्रन्थस्य संस्कृतानुवादं विधाय डोम्बिवलीवास्तव्यः श्रीरावेळापुरेमहाभागः गीर्वाणभारतीं समर्चितवान् । तैनेव समर्थस्वामिनिर्मित-मात्मरामग्रन्थोऽपि अनूदितः ।

१३. गुजरातीभाषातः संस्कृतानुवादेषु एक एव अत्रोल्लिख्यते । भारतीयवाङ्मये रत्नभूतं महात्मनां मोहनदासगान्धिचरणानां स्वचरितवर्णनात्मकः 'सत्य ना प्रयोग'-ग्रन्थः । स तु महाग्रन्थः होसकेरेनागप्पशास्त्रिणा सत्यशोधननाम्नाऽनूदितः । सुतरां मनोज्ञेयम-नुवादकृतिः शिष्टप्रयोगानुकूलत्वात् प्रसादगुणभूयिष्ठत्वाच्च ।

१४.१ नैके हिन्दीभाषामया ग्रन्थाः संस्कृतेऽनूदिताः । तेषु श्रीगोस्वामितुलसीदासकृतं श्रीरामचरितमासं प्रमुखमुल्लेखमर्हति । श्रीरामचरितमानसस्य संस्कृतानुवाद-द्वयमस्माभिः परिदृष्टम् । प्रथमस्तावद् अनुवादः तिरुवेङ्कटाचार्यकृतः। अपरस्तु वाराणसेयजनार्दनगङ्गाधररटाटेविदुषा निर्मितः । रटाटेकृतोऽनुवादोऽनेकैः काव्य-गुणैर्मण्डितः स्तन्त्रकाव्यकोटिमाटीकते।

१४.२ भक्तशिरोमणेः साधोः कबीरमहात्मनः बीजक-साखीप्रभृतयः अध्यात्मकृतयः हिन्दीवाङ्मये प्रसिद्धाः । कबीरदासः स्वयं संस्कृतानुरागी नासीदिति तत्कृतिमर्मज्ञा आमनन्ति 'संस्कृत कूपजल है भाषा बहता नीर'– इतितदीयवचनप्रामाण्यात् । किन्तु वर्तमानशताब्द्यां तन्मतानुयायिभिः प्रायः सर्वे एव तदीयरचनाः संस्कृतऽनूदिताः। बीजकग्रन्थस्य द्वौ संस्कृतानुवादौ । प्रथमः गुजरातस्थस्वसंवेदकार्यालयेन प्राकाश्यं नीतः, द्वितीयस्तु श्रीहनुमान्दासशास्त्रिणा कृतः, वाराणसीतः प्रकटीकृतः । डॉ. परङ्गीमल्लिकार्जुन-पण्डितप्रकाण्डेन कबीरमहात्मनां शतसंख्याकानि वचनानि संकलय्य सुरगिरि टीकासहितैः श्लोकैः विपरिणतानि ।

१४.३ जयशंकरप्रसादविरचितस्य कामायनीकाव्यस्य पण्डितभगवद्दासशास्त्रिणा कृतः काव्यगुणभूयिष्ठः संस्कृतश्लोकानुवादः कलिकातानगर्या प्रकाशितोऽभूत् ।

१४.४ विहारिकवेः सतसईकाव्यमपि मथुरानाथसास्त्रिणा संस्कृतेऽनूदितम् हिन्दीछन्दो-वैशिष्ट्यमपरावर्तितं संरक्ष्य ।

१५ भारतीयभाषासु सर्वाधिकसंख्यया संस्कृतानुवादो वङ्गभाषाया एव समुत्पादित इति वक्तुं शक्यते । तत्रापि श्रीरवीन्द्रनाथठाकुरकृतीनामेव भूयस्त्वम् ।

१५.१ वङ्गभाषायामुपन्यासरचयितारौ द्वौ चट्टोपाध्यायौ प्रसिद्धौ– वङ्किमचन्द्रः शरच्चन्द्रश्च। वङ्किमचन्द्रस्य भूयस्यो रचनाः संस्कृतेऽवतारिताः । ता यथा–

क. पण्डितहरिचरणकृता लावण्यमयी, इन्दिरा, तत्कृतं कृष्णकान्तेरउइल इति च

ख. रेणुदेवीकृता रोहिणी

ग. वङ्किमचन्द्रस्य अन्ये त्रय उपन्यासा राधा, दुर्गेशनन्दिनी, राधाराणी चेति संस्कृतेऽनूदिता विभिन्नैरनुवादकैः । प्रायः सर्वेष्वेतेषु अनुवादकर्मसु सुमहती कविप्रतिभा भाषाप्रावीण्यं च दर्शितेऽनुवादकैः ।

घ. शरच्चन्द्रकृतो 'दत्ता'– नामा उपन्यासोऽपि संस्कृतेऽनूदितः केनचिद् विदुषा ।

१५.२ विश्वकवे रवीन्द्रनाथठाकुरस्यानेकाः कृतयः संस्कृतरूपान्तरं प्रापिताः प्रतिभाजुष्टैरनुवादकैः । स्थानाभावात् सर्वासां विवरणं नात्र प्रस्तोतुं शक्यते, दिङ्मात्रमेव दर्श्यते । नोवेलसम्मानविजयिनो गीताञ्जलेः पञ्च संस्कृतानुवादा अस्माभिरवलोकिताः । तेषामनुवादकाः इमे–

क. अरेन्द्रमोहनतर्कतीर्थः

ख. पुल्लेनश्रीरामचन्द्रः

ग. कामिनीकुमाराधिकारी

घ. म.म. कालीपदतर्काचार्यः

ङ. गोपालपिळ्ळश्च

तेषु पुल्लेलश्रीरामचन्द्र-गोपालपिळ्ळकृतौ अनुवादौ आङ्ग्लरूपाधारेण, शेषास्त्रयो मूलवङ्गरूपादिति वेदितव्यम् । पुल्लेलरामचन्द्रकृतादनुवादात् श्लोकमेकमाकर्णयन्तु श्रीमन्तः–

त्वत्पादैकप्रमतिविधये देव सर्वेन्द्रियाणि
व्याप्तानि स्युश्चरणसविधे ते जगत् संस्पृशेयुः ।
मेघो वर्षाजलगुरुभरैर्लम्बमानो यथाऽयं
बुद्धिद्वारि तव नमतु मे कर्तुमेकं प्रणामम् ॥

सर्वेषु गीताञ्जलेरनुवादेषु म.म. कालीपदतर्काचार्यकृतमनुवादमेव प्रशस्यतममाकलयामः । अतस्ततः काश्चन पङ्क्तीरुद्धर्तुमिच्छामः–

हे मम मानस पावनतीर्थे
मन्दं जागृहि रे
एतद्भारतमहिमसमन्वित-
मानवसागरतीरे ।

अत्र स्थित्वा प्रसार्य बाहू
नरदैवतमभिवन्दे ।
समहाच्छन्दः परमानन्दं
तद्वन्दनमनुविन्दे ॥

काव्यनाटकनिबन्धप्रभृतीनां यासां रवीन्द्रकृतीनां संस्कृतेऽनुवादाः प्राकाश्यं गताः तासां सर्वासां नामत उल्लेखोऽपि अनल्पसमयापेक्षः । अतः स्वल्पसंख्याकानां विशिष्टरचनानामेव उल्लेखः क्रियते–

क. गान्धारीर् आवेदन (गान्धार्यावेदनम्) –
काश्यपकविः फटिकलालदासश्च

ख. मुक्तधारा, डाकघर (वार्तागृहम्)– ध्यानेशनारायणचक्रवर्ती

ग. भारततीर्थः– चन्द्रकुमारः दुर्गादासगोस्वामी च

घ. पुरस्कारः– कालीपदतर्काचार्यः

साहित्य अकादेम्या 'संस्कृतरवीन्द्रम्'–नाम्ना संस्कृतप्रतिभापत्रिकायाः कश्चिद्विशेषाङ्कः प्रकाशितः तत्र संस्कृतानुवादानां विस्तृता सूची द्रष्टुं शक्यते ।

कालिकाताविश्वविद्यालये संस्कृतमध्यापयन्त्या परमविदुष्या श्रीमत्या डॉ. रत्नवसुदेव्या वङ्गभाषामयः 'संस्कृत अनुवादे रवीन्द्र साहित्य' इतिशीर्षकेण वैदुष्यजुष्टः कश्चिन्निबन्धो निर्मितोऽभूत् । मयाऽपि तदीयमार्गनिर्देशमनुसृत्य आङ्ग्लवाचि 'Tagore in Sanskrit Translation' इतिशीषर्केण कश्चिन्निबन्धो विरचितः । विस्तरस्तु तत्रतत्रैव द्रष्टव्यः ।

१६. वैदेशिकभाषायाः संस्कृतेऽनुवादः पारसिकैरेव प्रारब्ध इति प्रागेवोक्तमस्माभिः ।

१६.१ क्रैस्तवसप्तमशताब्द्यामरबदेशागतैः मुसलमानैः पारस्यभूमिर्विजिता, तत्रत्या निवासिनो बलात् स्वधर्मं नीताः । अङ्गुलिमेया जरथुश्त्रीयधर्मावलम्बिनः पारसिका स्वधर्मरक्षार्थं भारतवर्षमेव शरणं प्रपन्नाः । पहलवीनाम्नी तेषां मातृभाषाऽऽसीत् । अवेस्ताशास्त्रमपि तैः पहलव्यामनूदितम् । भारतीयविद्वांसः संस्कृतमाध्यमेन तेषां धर्मं साहित्यं च जानीयुरित्यभिलाषेण पारसिकपण्डिताः संस्कृतमधीत्य अवेस्ताशास्त्रभागान् तदितरपहलवीग्रन्थांश्च संस्कृतेऽनूदितवन्तः । संस्कृतानुवादकेषु मोबेद् नेर्योसंगधवलः प्रमुखतया स्मर्यते ।

१६.१ पारसिकैः संस्कृतेऽनूदितानां ग्रन्थानां संग्रहः 'Collected Sanskrit Writings of the Parsees' नाम्ना सप्तभिर्भागैर्विभक्तः मुम्बापुरीस्थपार्शीपञ्चायत्समित्या प्राकाश्यं नीतः ।

तत्र प्रकाशितेषु ग्रन्थेषु मर्दान्- फारुखकृतः शिकन्द्-गुमानीक् विजार्-नामा स्वपक्ष-मण्डनपरपक्षखण्डनात्मकः दर्शनविचारग्रन्थः विशिष्टं स्थानं बिभर्ति । सोऽयं ग्रन्थः नेर्योसंगधवलेनानूदितः । अनुवादस्य भाषा प्राञ्जलाऽपि न सर्वत्र शिष्टप्रयोगसम्मता, पहलवीशब्दबहुला तद्भाषाशैलीप्रभावाक्रान्ता च ।

१६.२ शास्त्रीयः खुर्दा-अवेस्ताग्रन्थोऽनूदितेषु ग्रन्थेषु द्वितीयः । सोऽपि धवलेनैवानूदितः ।

अन्येषामनुवादकानां नामानि न परिज्ञाय्यन्ते ।

१७. आधुनिके काले वैदेशिकभाषाभ्यः संस्कृतेऽनुवादः क्रैस्तवधर्मप्रचारकैरेव प्रारब्धः । वङ्गेषु श्रीरामपुरनगरे वैप्टिस्टसम्प्रदायानुयायी अनेकभाषाविद् विलियमकेरी न्युवास। तेन नूतनपुरातननियमेतिभागद्वयात्मकं बाईवेलनामकं याहूदीक्रैस्तवधर्मशास्त्रं यथाक्रमं हिब्रूयवनभाषाभ्यां संस्कृतेऽनूदितम् । स चानुवादः एकोनविंशशताब्द्याः प्रथमदशकमध्य एव प्रकाश्यं नीतः । साधुयोहनसंकलितात् उपदेशादेका पङ्क्तिरुद्ध्रियते–

आदौ वाद आसीत्, स च वाद ईश्वराभिमुख आसीत्, स च वाद ईश्वर आसीत् । इति।

१८.१ वैदेशिकभाषातः संस्कृतानुवादस्य परंपरयायां शार्मण्यदेशाभिजनस्य कार्लकेपेलर् महोदयस्य नामधेयं सश्रद्धं स्मर्तव्यम् । स तु अन्यूनद्वादशभाषापारंगता आसन् । संस्कृते स इत्थं निष्णात आसीत् यत् सुललितश्लेकानां रचनायां परं नैपुण्यमभजत । तेन विदुषा ग्य्यय्टे-शिलर्- प्रभृतीनां शार्मण्यकवीनां काव्येभ्यः विंशत्यधिकशतसंख्याकानि पद्यानि संकलय्य संस्कृतश्लोकैरनूदितानि । तानि सुभाषितमालिकेति-संग्रहनाम्ना इन्डियन् एनटीक्वारीपत्रिकायां प्रकाशितानि । तस्मात् संग्रहादिदमुदाहरणमेकम्–

शान्तिं मन्ये धनमनुपमं जीविते मानुषाणां
नाशे तस्याः सकलभुवने शिष्यते नो किमन्यत् ।
पुष्पं वातैरभिहतमिव म्लायमानं वसन्ते
यो द्वेषस्थः स सुखविकलः किं पुनर्यः सकामः ।।

१८.२ कापेलेर्महोदयेन ततोऽपि दुष्करतरमध्यवसितम् । तत्कर्म अनुवादविषयेऽद्वितीयं मन्यामहे । स होमेर्-एस्खुलुस्-ईउरिपिदेस्-प्रभृतीनां प्राचीनयवनकवीनां काव्यनाटकेभ्यः शतस्य पद्यानां संकलनं संस्कृतेऽनूदितम् । तदनुवादसंग्रहोऽपि तस्यामेव पत्रिकायां यवनशतकशीर्षकेण प्रकाशितः ।

तस्मादुदाहणमिदं श्रूयताम्–

ध्रुवं न किंचिन्न यशो न सौष्ठवं
न कामवस्थां प्रतिपत्स्यसे स्वयम् ।
एवं हि देवा विदधुः प्रियाप्रियै–
रस्माकमायूंषि हविर्बुभुक्षया ॥

अतीव मनोज्ञा खलु तस्य श्लोकरचना शैली । न विज्ञायते अनुमादमात्रमेतत्, न मूलरचनेति

१९.१ आङ्ग्लभाषामया अनेके ग्रन्थाः संस्कृतेऽनूदिताः । तेषु शेक्सपियर्कृतानि नाटकानि उल्लेखनीयानि । तेषु अनुवादकेषु उत्कलान्तर्गतब्रह्मपुरनिवासी श्रीमदनन्तकुमार-त्रिपाठी, कलिकातवास्तव्यः वीरन्द्रकुमारभट्टाचार्यश्च प्रमुखौ ।

१९.२ A. A. Macdonell कृतं India's past पुस्तकं वी. ए. वेंकटराघवाचार्येण संस्कृतेऽनूदितं तिरुपतिस्थकेन्द्रीयसंस्कृतविद्यापीठेन प्रकाशितम्।

१९.३ वङ्गप्रान्तराज्यपालानां परमविदुषां रोनाल्डसेमहोदयानां भारतीयभाषासंस्कृतीतिहास-वर्णनात्मकः दि हार्ट ऑफ आर्यावर्त-ग्रन्थः भट्टपल्लीवास्तव्येन श्रीविष्णुपदशर्मणा 'आर्यावर्तहृदय'-शीर्षनाम्ना संस्कृतेऽनूदितः ।

आरव्य-पारस्य-तुर्की-प्रभृतिभाषाभ्योऽपि अनेके ग्रन्थाः संस्कृतेऽनूदिताः । निबन्धस्याति-विस्तरभिया तेषां वितरणं नोपस्थाप्यते ।

धैर्येण मदीयनिबन्धं शृण्वद्भ्यो विद्वद्भ्यो महतीं कृतवेदितां धारयामीति सप्रणामं निवेद्य विरमापि ।

यावद् भारतवर्षं स्याद् यावद् विन्ध्यहिमाचलौ ।
यावद् गङ्गा च गोदा च तावदेव हि संस्कृतम् ॥

अतीव मनोज्ञा खलु तस्य श्लोकरचना शैली । न विज्ञायते अनुमादमात्रमेतत्, न मूलरचनेति

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यावद् भारतवर्षं स्याद् यावद् विन्ध्यहिमाचलौ ।
यावद् गङ्गा च गोदा च तावदेव हि संस्कृतम् ॥

...मातृभाषा भारतवर्षं गौरवम्,

Pocket- No. B. के opposite है 208 Alakananda. Chitranjana park की Second Stop पर उतरना

208, Alakananda.

कोऽहं

'कोऽहं, कथं, केन, कुतः समुद्गतो
धारयामि चेतः ~~क~~ शरीर संश्रये ?' - शंकराचार्य

हंसा,
तुमसे जब किसी ने पूछा,
तुम कौन हो ?
तुमने बतलाया तुम फलां के बेटे हो,
फलां जाति के हो,
फलां जगह, फलां दिन पैदा हुए,
फलां फलां तरह की शिक्षा- दीक्षा ली,
फलां फलां तरीके से
जीविकोपार्जन करते हो,

वगैरा, वगैरा ...

हंसा,
तुमने अपने से भी कभी पूछा,
मैं कौन हूं !"

" पूछा,
पूछा ही नहीं,
जब से मैंने होश संभाला,
तब से मैं अपने से यह सवाल पूछता आ रहा हूं,
और अब मैंने अपने को दो साफ जवाब दिये हैं -
एक - मैं उतना ही नहीं हूं
जितना मैं औरों को बताता हूं;

दो - और जो मैं अलावा हूं
~~वह~~ वह मैं किसी और को ~~नहीं~~ बता नहीं सकता।
शब्दों की सीमा
और प्रतीकों की असीमता में
मैंने अपने आपको इस उत्तर से संतुष्ट
कर लिया
ऊर्जा का एक अनंत सिंधु है...
मैं उसी सिंधु से उछला हुआ एक
बिन्दु हूं -
अनगिनत बूंदों के समान -
अपनी लघुता में देशकाल को बिंबित करता
और अपने बिंब से देशकाल को
प्रतिबिम्बित होता,
और जिस समय से उछला उस समय से
अनवरत ऊर्जा - सागर में गिरकर
तल्लीन विलीन होने
के लिए [illegible]

छोड़ता अपनी कोई निशानी,
तो देश-काल के प्रतिबिंब में धुंधलाते,
जिसे पकड़ने के प्रयास में
मानव अपना इतिहास बनाते

— बच्चन

(1) धर्मेन्द्र कुमार Gupta of Patiala

(2) Vishvanath Bhattacharya.

(3) रामचन्द्र द्विवेदी

— शास्त्री

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— शास्त्री

Sanskrit in Thai — as I see.

Usha Satyavrat
(Lecturer in Sanskrit,
Kamala Nehru College,
New Delhi, India)

The very first word which welcomes a non Thai on this Suvannaphumi of Siam is 'Swaddi' a pure Sanskrit word pronounced as swasti in India and it means may God bless you or, Let there be over-all prosperity for you. He or she can have friendship with beautiful Thai ladies or gentlemen like Valaya, Sauobha (Sanskrit Shobha) Iyat, Anong (Sanskrit Anangah meaning the God of love) Sulak (Sulaxan in Sanskrit meaning having all the good points of a noble man) or priya. I have a friend called priya who is married to an Indian King and she jokingly tells me that when she went to India to stay with her husband's family everybody in the palace asked her whether she changed from her Thai name to this Indian name after marriage? To which she could always answer that this name is used in Thailand for hundred of years. He or she can visit and can be ~~due~~ awestricken by the beautiful stores like Kinnari, Kanchani or Thevi, all sanskrit names. The Thai old village belle still prefers to her dress and tucks behind like the Indi

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parallel of her in Maharashtra even to-day.

He or she can have a comfortable stay in Hotels like Narai Hotel (Sanskrit Narayana), or Indra Hotel for as many days as they like, and can eat their Ahan (Sanskrit Ahara) where ever they like. He or she can have pets like dogs and cats and even horses which all in Thai are called maa, very similar to Sanskrit word mrga used for animals in general. While staying in Narai Hotel if by chance one misplaces his or her keys one can always get a duplicate Kunchai or Sanskrit Kunchika from the Market. One can have a long drive by car, Thai Roth a Sanskrit name for Ratha, through a long road of Sukhamvit, Sanskrit Sukhamvithi, the lane of happiness. One's stay at Thailand is happy if he or she has enough bahts to add five or six Sunns (Sanskrit shunya for zero) after the figure one.

You may call it far fetched but to my mind there is a definite relation between the mai of mai pen rai, mai me, mai yoo, and the famous Bhagavat Gita verse

Karmaneva adhikaraste maa phaleśu kadacana
maa karmaphala hetur bhu maa te sango'stvakarmani

scholar

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scholar

(2)

and the famous Bhagavat gita verse.

कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।
मा कर्मफल हेतुर्भूः मा ते सङ्गोऽस्त्वकर्मणि ।

both meaning emphatic no- with the only difference of small 'g'.

With these examples it is clear that many thai words occasionally preserve entire Sanskrit or Pali word. In most cases the last part of the Sanskrit or pali word is dropped. There is no discernible rule as to the point where the Thai reflex ends, but in many instances only the declensional or conjugational stem of the Sanskrit or pali original survives. Though the end-point of the Thai form is unpredictable, no case has been noted in which the Thai word does not preserve at least the first vowel and the first post vocalic consonant of the Sanskrit or pali original. An example will clear the position. Thai Kaanburii is (Sanskrit Kanchanpuri).

Sanskrit or pali Consonants are often doubled internally in Thai at the point of syllable division. It appears that most of these double Consonants arose by an ambisyllabic splitting of an original single consonant at the time when the word first underwent syllable segmentation. To make the point clear we can have the description of sound correspondences between Sanskrit and pali etyma and their Thai reflexes—

Sanskrit Kama (meaning action becomes in thai Kamma.
" Kaya " body " " " Kaay
" Kriya " acting " " " Kàriya.
Pali akkhara " letter " " " àkkhara.
Sanskrit Ganga " Ganges " " " Khonkhaa
" nagara " city " " " nakhon
" gana " group " " " Khaná
" pandita " scholar " " " bandit.

pali sami meaning husband (3) becomes in Thai sǎamii

Sanskrit Vidya " knowledge " " Wít'thayaa

1. There is no doubt differenciation of pronunciation can create funny — O.I

Sanskrit and pali ṭ t p receive a dual treatment in Thai. Initially before a vowel they are sometimes voiced and sometimes unvoiced

like ṭ in

ṭ Sanskrit or pali ṭīkā meaning petition becomes in Thai dii'kaa

t in Sanskrit or pali tārā meaning star " " " daa'raa.

p in Sanskrit or pali pūjā meaning worship " " " buu'chaa.

In general each Sanskrit or pali vowel is represented in Thai by the vowel which is most closely similar phonetically. Short Sanskrit or pali vowels are represented by single Thai vowels, and long Sanskrit or pali vowels by Thai geminate clusters. Since morphophonemic formulae do not differ with respect to vowels from the actual forms of Thai speech, the formulae are irrelevant in the etymological investigation of vowels, except in such complicated cases as that of Skt. ṛ. The normal correspondences are :—

vowel a अ of pali rattha becomes — Thai rāt meaning — state

vowel aa आ of Sanskrit rāja becomes — " râat meaning — King

vowel i इ of Sanskrit ninda becomes — " nin'thaa meaning — to make gossip.

vowel ii ई of Sanskrit naadi नाडी nāḍī becomes Thai naa'thii meaning — minute

vowel u उ of Sanskrit or pali gana गण becomes in Thai Khun meaning — you

vowel uu ऊ of Sanskrit rupa रूप becomes in Thai rûup meaning — shape, form

vowel ai ए of Sanskrit vedī becomes in Thai weethii — stage

vowel oo ओ of Sanskrit roga रोग becomes in Thai rôok — disease.

pali sami meaning husband (3) becomes in Thai sǎa'mii

Sanskrit vidya " knowledge " " wit'tha'yaa.

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tuations as the one I myself experienced. When [illegible] came to for the first time. Hardly a week had passed when I got ill and had to go to Chulalongkorn hospital. A very big hospital, with many different departments. To assist me, the department of Eastern Languages of the Chulalongkorn University very kindly sent Achan Tasni with me. I was registered as a new patient and was asked to wait till my name was announced. I waited and after 20 or 25 mintues later Achan Tasani just goaded me to be up and doing because it was my name which was being announced. I was non-plused. How it could be that I could not hear my own name though the lady was announcing it on the microphone. She announced my name for the second time. 'नामुसाऽऽ' (namussaa), only then came the realization that I was in Thailand and my name had to be pronounced in a Thai way. In India we pronounce name as the flat as उषा (usha) while Thai pronunciation of my name was far more musical.

Once while in Bangkok I went to see an Ikebana Exhibition with one of my Thai friends. Among the exhibits there was one by 'Kamala Lipsong' I just remarked this may be an Indian Lady married to a Thai Gentleman to which my Thai friend corrected me saying that Kamala is a Thai name.

Our Landlady's family name is vimuktananda pronounced in Thai as vimuktanon, her cousin's family name is लाफा Sanskrit लाभ meaning beneficial.

It is interesting to note that root पा (paa) of Sanskrit meaning 'to protect' has been retained in Thai 'फा' (phaa) meaning 'to cover' to cover something is definetely to protect it from deterioration.

The vehicle cycle is in Thai Chakrayan, a very much Sanskritic name.

I started with Swaaddi, I would conclude with the same Swaaddi Kha as the Thai students say to their parents bothways while leaving for school and returning from school. I have really fallen in love with this word.

On the very first day of the Seminar I was introduced to two ladies and one gentleman, named Shubhranshu. Marashi and Vira, all the three totally Sanskrit names. The cultural performance which we witnessed the same night included two items called 'Leela' the same as we have in India रासलीला and Rasaleeda. It seems Sanskrit and pali vocabulary is inseparable from Thai.

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Sanskrit in Thai - as I see ~~Thai Language - as I have understood~~
Usha Satyavrat (Sr. Lecturer, Kamala Nehru College, N. Delhi)

(1)

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He or she can have a comfortable stay in hotels like Narai Hotel (Sanskrit नारायण) or Indra Hotel for as many days as they like. ~~Aga~~ and can eat their आहान (Sanskrit आहार) wherever they like. ~~and again~~

He or she can have pets like dogs and cats and even horses which all in Thai are called 'मा' very similar to Sanskrit ~~world~~ word मृग ~~for~~ used for animals in general.

While staying in ~~the~~ Narai Hotel if by chance one misplaces his or her keys one can always get a duplicate कुञ्चि or Sanskrit कुञ्चिका from the market. One can ~~visit a~~ have a long drive by Car, Thai रथ a Sanskritic name रथ for through a long road of Sukhamvit Sanskrit सुखं वीथि - The lane of happiness. One's stay at Thailand is happy if he or she has enough bahts to add ~~four~~ five or six सुनस to Sanskrit शून्य for zero) after ~~One~~ the figure one.

You may call it far fetched but to my mind there is a definite relation between the mai of Mai pen rai, Mai me, Mai yoo

The Message of Ramakrishna Paramahamsa

- Usha Satyavrat

Like all great prophets of the world, Sri Ramakrishna, too, was a self-revealed personality. 'My pure form is spiritual'. This is a significant utterance made by him to his desciples at the Cossipur garden house, just a few days before his Great Withdrawal which was both self-chosen, self-willed.

He was a preacher of the gospel of dynamic universal love and service and the essential divinity of all created beings, which the soul of India has been teaching the world from the Vedic times and the aim of which has always been to raise men above the plane of egoism, sectarianism, dogmatism and fanaticism. He never held the individualistic notion of his own salvation, and in the modern world we feel that love for God has very little meaning in it, if not coupled with love of humanity. His religion, therefore, embraced the suffering humanity and the wide world within its arms and he was ordained by God to be the saviour of thousands who were sick of the world and its ways, and yearned for a life of peace and harmony.

Thus he says: Do all your duties, but keep your mind on God. Live with all - with wife and children, father and mother - and serve them. Treat them as if they were very dear to you, but know in your heart of hearts that they do not belong to you.

One should constantly repeat the name of God. The name of God is highly effective in the Kaliyuga. The practice of yoga is not possible in this age, for the life of a man depends on food. Clasp your hands while repeating God's name, and the birds of your sin will fly away.

One must pray to God without any selfish desire. But selfish worship, if practised with perseverance, is gradually turned into selfless worship.

Those who have realized God are aware that free will is a mere appearance. In reality man is the machine and God its Operator, man is the carriage and God its Driver.

Greed brings woe, while contentment is all happiness. To this effect he quotes a very interesting story.

A barber was once passing under a haunted tree when he heard a voice say, "Wilt thou accept of seven jars of gold?" The barber looked round, but could see no one. The mysterious voice again repeated the words, and the cupidity of the barber being greatly roused by the spontaneous offer of such vast wealth, he spoke aloud, 'When the merciful God is so good as to take pity even on a poor barber like me, is there anything to be said as to my accepting the kind offer so generously made?" At once the reply came, 'Go home, I have already carried the jars thither'.

The barber ran in hot haste to his house, and was transported to see the promised jars there. He opened them one alter another and saw them all filled, save one which was nearly empty. Now arose the desire of filling this last jar, in the heart of the barber. So he sold all his gold and silver ornaments and converted them into coins and threw them into the jar. But the jar still remained empty. He now began to starve himself and his family throwing his savings into the jar, but the jar remained as empty as ever. The barber then requested the King to increase his pay. As he was a favourite of the King, the latter granted his request. The barber now began to save all his pay and emoluments, and threw them all into the jar, but the greedy jar showed no sign of being filled. He now began to live by begging, and became as wretched and miserable as ever.

One day the King seeing his sad plight, inquired of him by saying, 'Hello! when thy pay was half of what thou gettest now, thou wast far happier and more cheerful, contented, and healthy; but with double that pay I see thee morose, care-worn, and dejected. Now what is the matter with thee? Hast thou accepted the seven jars of gold? Do away with that money at once. That money is for hoarding and not for spending.

The barber was brought to his senses by this advice and went to the haunted tree and said, 'O Yaksha, take back thy gold,' and he returned home to live happily thereafter.

His message and teachings have a unique importance; for they proceed direct from the divine impress upon his being. Sri Ramakrishna, as xxxxx everybody knows, showed many phases of experience. Without a catholic, free and elastic mind, there is every chance of committing mistakes in our attempt to explain and interpret him. One should therefore take it for granted that his being was a veritable spiritual laboratory in which he had experiments with every kind of spiritual experience as referred to in various scriptures. Like a true scientist, he felt them, measured them and judged them.

The readers of the <u>Kathamrita</u> - that New Bible of the modern world - must have read Sri Ramakrishna's fine classification of four different stages in the path of realisation, viz. a Pravartaka, a Sadhaka, a Siddha and lastly a Siddha of Siddhas. It is to this fourth category that he attached particular importance, saying: "One who has reached this stage has not only seen God but has made acquaintance with Him and has established a definite relation with Him... to believe that God is in the world or to catch a distant glimpse of Him is one thing; but to come into direct communion with Him, to enjoy His company and taste Divine bliss is another."

Again and again Sri Ramakrishna emphasised that the goal of life is communion with the Supreme. It is a life of ~~xxx~~ realisation. We can free ourselves from the shackles of the body and in a split second we can see the truth and be overcome by it. We see God so intensely that the soul is more certain and more possessed by the sight of God than the bodily eye by the light of day. It is the aim of every true seer, says Sri Ramakrishna, to live in the light and inspiration of his experience which is nothing but to be one with God in an abiding union.

Sri Ramakrishna's Sadhana has also another great lesson for us which can be summed up thus? Religion reflects both God and man. As religion is a life to be lived, not a theory to be accepted or a belief to be adhered to, it allows scope and validity to varied approaches to the Divine. There may be different revelations of the Divine but they are all forms of the Supreme. The Upanishads are clear that flame is the same even though the types of fuel used may vary.

Sri Ramakrishna is a great explorer in this sense that he and he alone taught us that true religious life must express itself in love and aim at the unity of mankind. Nothing purifies a man as service of fellow creatures does. Sri Ramakrishna realised this truth and handed it over to Swami Vivekananda to give practical shape to it, so that humanity might realise the great truth of the Vedanta through life and make it a living faith in family and social life.

In fine, through all the different readings of him taken by persons belonging really to the first rank of intellectuals, of the modern as well as of the old school, one thing has become very clear, namely, that when humanity, in the midst of a chaos and confusion of ideals, clashes and conflicts of interests, was

about to lose its hold on religion, Ramakrishna's blazing life of realisations suddenly appeared like a new and very bright luminary in the spiritual firmament of the world. Instead of racking our brains to determine finally the exact position and magnitude of this luminary, the human society will do well to read in its light the value and significance of the spiritual lore handed down to it by the great teachers of the past. And Ramakrishna, the greatest of them, appeared at a critical moment in the history of man in order to illumine the upward path of human civilization.

VIVEKANANDA IN AMERICA

Usha Satyavrat

The thinker philosopher and messenger of Indian culture Swami Vivekanand travelled in and out of India and preached for the good of common man. In his boyhood days he was called Narendra. He was the disciple of a great Yogin Rama Krishna Paramahansa. After getting diksha, initiation from Rama Krishna he was called Swami Vivekananda, one who is able to discerne between what is good and what is bad, what is truth and what is falsehood.

He simply carried away with himself the American people when he delivered inspiring lectures in America. In his address given in Brooklyn, U.S.A. he says:

Impress upon your children that true religion is positive, and not negative. That it does not consist in merely refraining from evil, but in a persistent performance of noble deeds. True religion comes not from the teaching of men or the reading of books; it is the awakening of the spirit within us, consequent upon pure and heroic action. Every child born into the world brings with it a certain accumulated experience from previous incarnations and the impress of this experience is seen in the structure of its mind and body. But the feeling of independence which possesses us all, shows there is something in us besides mind and body. The soul that reigns within us is independent, and creates the desire for freedom. If we are not free, how can we hope to make the world better? We hold that human progress is the result of the action of the human spirit. What the world is, and what we ourselves are, are the fruits of the freedom of the Spirit.

In one of his lectures at Detroit, United States, America, he says about India:

Two gifts are especially appreciated, the gift of learning and the gift of life. But the gift of learning takes precedence. One may save a man's life and that is excellent; one may impart to another knowledge, and that is better. To instruct for money is an evil, and to do this would bring approbrium upon the head of the man who barters learning for gold as though it were an article of trade. The Government makes gifts from time to time to the instructors, and the moral effect is better than it would be if the conditions were the same as exist in certain alleged civilized countries".

In a lecture delivered at Los Angeles, California, he says:

For, you see, in three ways man perceives God: at first the undeveloped intellect of the uneducated man sees God as far away, up in the heavens somewhere, sitting on a throne, as a great judge. He looks upon Him as a fire, as a terror. Now, that is good, for there is nothing bad in it. You must remember that humanity travels not from error to truth, but from truth to truth; it may be, if you like it better from lower truth to higher truth; but never from error to truth. Suppose you start from here and travel towards the sun in a straight line. From here the sun looks only small in size. Suppose you go forward a million miles, the sun will be much bigger. So all forms of religion high or low, are just different stages towards that eternal state of light, which is God himself.

In his lecture called 'My Master' delivered in New York he says: If you wish to be a true reformer, three things are necessary. The first is to feel; do you really feel for your brothers? Do you really feel that there is so much misery in the world, so much ignorance and superstition? Do you really feel that men are your brothers? Does this idea come into your whole being? Does it run with your blood? Does it tingle in your veins? Does it course through every nerve and filament of your body? Are you full of that idea of sympathy? If you are, thatis only the first step. You must think next if you have found any remedy. The old ideas may be all superstition, but in and round these masses of superstition are nuggets of gold and truth. Have you discovered means by which to keep that gold alone, without any of the dross? If you have done that, that is only the second step. One more thing is necessary. What is your motive? Are you sure that you are not actuated by greed of gold, by thirst for fame, or power? Are you really sure that you can stand to your ideals, and work on, even if the whole world wants to crush you down? Are you sure you know what you want, and will perform your duty, and that alone, even if your life is at stake? Are you sure that you will persevere so long as life endures so long as there is one pulsation left in the heart? Then you are a real reformer, you are a teacher, a master, a blessing to mankind. But man is so impatient, so short-sighted! He has not the patience to wait, he has not the power to see. He wants to rule, he wants results immediately. Why? He wants to reap the fruits himself and does not really care for others. Duty for duty's sake is not what he wants. "To work you have the right,

but not to the fruits thereof". Says Krishna. Why cling to results? Ours are the duties. Let the fruits take care of themselves. But man has no patience. He takes up any scheme. The larger number of would-be reformers all over the world can be classed under this heading.

To reach God one of the best ways is anavasada (not desponding) cheerfulness. Despondency is not religion, whatever else it may be. By being pleasant always, and smiling, it takes you nearer to God, nearer than any prayer. How can those minds that are gloomy and dull, love? If they talk of love it is false; they want to hurt others. Think of the fanatics; they make the longest faces, and all their religion is to fight against others in word and act. Think of what they have done in the past, and of what they would do now, if they were given a free hand. They would deluge the whole world in blood tomorrow if it would bring them power. By worshipping power, and making long faces, they lose every bit of love from their hearts. So the man who always feels miserable will never come to God. It is not religion, it is diabolism, to say, "I am so miserable". Every man has his own burden to bear. If you are miserable, try to be happy, try to conquer it.

Vivekananda, together with his brother disciples, founded the non-sectarian Ramakrishna Mission of service. Rooted in the past and full of pride in India's heritage, Vivekananda was yet modern in his approach to life's problems and was a kind of bridge between the past of India and her present. He was a powerful orator in Bengali and English and a graceful writer of Bengali prose and poetry. He was a fine figure of a man, imposing, full of poise and dignity, sure of himself and his mission, and at the same

time full of a dynamic and fiery energy and a passion to push India forward. He came as a tonic to the depressed and demoralized Hindu mind and gave it self-reliance and some roots in the past. He attended the Parliament of Religions in Chicago in 1893, spent over a year in the U.S.A., travelled across Europe, going as far as Athens and Constantinople, and visited Egypt, China and Japan. Wherever he went, he created a minor sensation not only by his presence but by what he said and how he said it. Having seen this Hindu Sanyasin once it was difficult to forget him or his message. In America he was called the 'cyclonic Hindu'.

Vivekananda spoke of many things but the one constant refrain of his speech and writing was abhay - be fearless, be strong. For him man was no miserable sinner but a part of divinity; why should he be afraid of anything? 'If there is a sin in the world it is weakness; avoid all weakness, weakness is sin, weakness is death'. That had been the great lesson of the Upanishads. Fear breeds evil and weeping and wailing. There had been enough of that, enough of softness. 'What our country now wants are muscles of iron and nerves of steel, gigantic wills which nothing can resist, which can penetrate into the mysteries and the secrets of the universe, and will accomplish their purpose in any fashion, even if it meant going down to the bottom of the ocean and meeting death face to face.

So Vivekananda thundered from Cape Comorin on the southern tip of India to the Himalayas, and he wore himself out in the process, dying in 1902 when he was 39 years of age.

At the end of Appendix A

अस्ति यद्यपि सर्वत्र नीरं नीरजमण्डितम्।
रमते न मरालस्य मानसं मानसं विना॥१॥
भद्रं भद्रं कृतं मौनं कोकिलैर्जलदागमे।
वक्तारो दर्दुरा यत्र तत्र मौनं हि शोभते॥२॥
~~मत्तः प्रमत्त उन्मत्तः श्रान्तः क्रुद्धो बुभुक्षितः।~~
दश धर्मं न जानन्ति धृतराष्ट्र निबोध तान्।
मत्तः प्रमत्त उन्मत्तः श्रान्तः क्रुद्धो बुभुक्षितः।
त्वरमाणश्च लुब्धश्च भीतः कामी च ते दश॥३॥
यस्मै देवाः प्रयच्छन्ति पुरुषाय पराभवम्।
बुद्धिं तस्यापकर्षन्ति सोऽवाचीनानि पश्यति॥४॥
न देवा दण्डमादाय रक्षन्ति पशुपालवत्।
यं तु रक्षितुमिच्छन्ति बुद्ध्या संविभजन्ति तम्॥५॥
वृत्तं यत्नेन संरक्षेद्वित्तमेति च याति च।
अक्षीणो वित्ततः क्षीणो वृत्ततस्तु हतो हतः॥६॥
सद्धासेनापि जीवन्ति जीवन्ति ज्ञातिनस्तथा।
धृतराष्ट्र विमुञ्चेच्छां न कथंचिन्न जीव्यते॥७॥
कियती पञ्चसहस्री कियती लक्षाऽथ कोटिरपि कियती।
औदार्योन्नतमनसां रत्नवती वसुमती कियती॥८॥
आचार्यात्पादमादत्ते पादं शिष्यः स्वमेधया।
कालेन पादमादत्ते पादं सब्रह्मचारिभिः॥
न युद्धे तात कल्याणं न धर्मार्थौ कुतः सुखम्।
न चापि विजयो नित्यं मा युद्धे चेत आधिथाः॥
कालो वा कारणं राज्ञो राजा वा कालकारणम्।
इति ते संशयो मा भूद् राजा कालस्य कारणम्॥
सुपूरा वै कुनदिका सुपूरो मूषिकाञ्जलिः।
सुसन्तोषः कापुरुषः स्वल्पकेनैव तुष्यति॥
श्रोतव्यं खलु वृद्धानामिति शास्त्रनिदर्शनम्।
न त्वेव ह्यतिवृद्धानां पुनर्बाला हि ते मताः॥
द्वाविमौ पुरुषौ लोके शिरःशूलकराविमौ।
गृहस्थश्च निरारम्भो यतिश्च सपरिग्रहः॥

लक्ष्मीवन्तो न जानन्ति प्रायेण परवेदनाम् ।
शेषे धराभराक्रान्ते शेते नारायणः सुखम् ॥

उद्घाटितनवद्वारे पञ्जरे विहगोऽनिलः ।
यत्तिष्ठति तदाश्चर्यं प्रयाणे विस्मयः कुतः ॥

अम्भोजिनीवननिवासविलासमेव
हंसस्य हन्ति नितरां कुपितो विधाता ।
न त्वस्य दुग्धजलभेदविधौ प्रसिद्धां
वैदग्ध्यकीर्तिमपहर्तुमसौ समर्थः ॥

काष्ठाद्दग्निर्जायते मथ्यमानाद्
भूमिस्तोयं खन्यमाना ददाति ।
सोत्साहानां नास्त्यसाध्यं जनानां
मार्गारब्धाः सर्वयत्नाः फलन्ति ॥

हस्ती स्थूलतनुः स चाङ्कुशवशः किं हस्तिमात्रोऽङ्कुशो
वज्रेणाभिहताः पतन्ति गिरयः किं शैलमात्रः पविः ।
दीपे प्रज्वलिते विनश्यति तमः किं दीपमात्रं तम-
स्तेजो यस्य विराजते स बलवान् स्थूलेषु कः प्रत्ययः ॥

गीर्भिर्गुरूणां परुषाक्षराभि-
स्तिरस्कृता यान्ति नरा महत्त्वम् ।
अलब्धशाणोत्कषणा नृपाणां
न जातु मौलौ मणयो वसन्ति ॥

किमिष्टमन्नं खरसूकराणां
किं रत्नहारो मृगपक्षिणां च ।
अन्धस्य दीपो बधिरस्य गीतं
मूर्खस्य किं शास्त्रकथाप्रसङ्गः ॥

न साहसैकान्तरसानुवर्तिना
न चाप्युपायोपहतान्तरात्मना ।
विभूतयः शक्यमवाप्तुमूर्जिता
नये च शौर्ये च वसन्ति सम्पदः ॥

सम्पत्सु महतां चित्तं भवत्युत्पलकोमलम् ।
आपत्सु च महाशैलशिलासङ्घातकर्कशम् ॥

उपकर्तुं प्रियं वक्तुं कर्तुं स्नेहमकृत्रिमम् ।
सज्जनानां स्वभावोऽयं केनेन्दुः शिशिरीकृतः ॥
विकृतिं नैव गच्छन्ति सङ्गदोषेण साधवः ।
आवेष्टितं महासर्पैश्चन्दनं न विषायते ॥

इह तुरगशतैः प्रयान्तु मूढा
धनरहितास्तु बुधाः प्रयान्तु पद्भ्याम् ।
गिरिशिखरगतापि काकपङ्क्तिः
पुलिनगतैर्न समत्वमेति हंसैः ॥

सर्वे क्षयान्ता निचयाः पतनान्ताः समुच्छ्रयाः ।
संयोगा विप्रयोगान्ता मरणान्तं च जीवितम् ॥
यथा काष्ठं च काष्ठं च समेयातां महोदधौ ।
समेत्य च व्यपेयातां तद्वद्भूतसमागमः ॥
कश्चिदाम्रवणं छित्त्वा पलाशांश्च निषिञ्चति ।
पुष्पं दृष्ट्वा फले गृध्नुः स शोचति फलागमे ॥
नातन्त्री विद्यते वीणा नाचक्रो विद्यते रथः ।
नापतिः सुखमेधेत या स्यादपि शतात्मजा ॥
विक्लवो वीर्यहीनो यः स दैवमनुवर्तते ।
वीराः सम्भावितात्मानो न दैवं पर्युपासते ॥
सर्वथा धर्ममूलोऽर्थो धर्मश्चार्थनिबन्धनः ।
इतरेतरयोनी तौ विद्धि मेघोदधी यथा ॥
हृदयं तद्विविङ्क्ते यद् भावमनन्यवत्सलं फलम् ।
शातैर्वीयाः सहृदया गायन्ते च धर्मान्यथा ॥
अनुगन्तुं सतां वर्त्म कृत्स्नं यदि न शक्यते ।
स्वल्पमप्यनुगन्तव्यं मार्गस्थो नावसीदति ॥
प्रत्यहं प्रत्यवेक्षेत नरश्चरितमात्मनः ।
किं नु मे पशुभिस्तुल्यं किं नु सत्पुरुषैरिति ॥
सुखार्थाः सर्वभूतानां मताः सर्वाः प्रवृत्तयः ।
ज्ञानाज्ञानविशेषात्तु मार्गामार्गप्रवृत्तयः ॥

कश्चित्कदापि जगतामधिपस्य दासो
निर्वेदमेत्य पुरि देवऋषेनिषण्णः।
दूत्ये विभोः पदसरोरुह दर्शनोत्को
युञ्जन्मनो गिरमवोचत योजितार्थाम् ॥ १ ॥

श्रीकृष्णाय नमः ॥

सद्वृन्दावनसक्ता सरसमहोदधिविमन्थने रक्ता।
श्रीराधा हरिमूर्तिः श्यामा सुरसादरावतात्सास्मान् ॥ १ ॥
वागीशभक्त्या लब्धार्थो लिखाम्यत्यल्पटीकया।
भावार्थमात्रं हृद्दूतेऽलंकारादीन्यनुल्लिखन् ॥ २ ॥

तत्रायं हृदयदूतकाव्ये हरिहरभट्टस्तैलङ्गवेल्लनाटीज्ञातिरस्मत्सजातीयः प्रयाग-निकटे त्रिवेणीपरपारे (अडेल) इति प्रसिद्धस्यालर्कपुरस्य पुरत एव देवर्षिग्रामं (देवरखिया) इति प्रसिद्धमावसन्नुत्तमकविः श्रीवल्लभा-चार्यान्तेवासी विक्रमार्कशकस्य षोडशे शतके पञ्चाशद्वर्षोत्तरदशके लब्धजन्मा सप्तदशे शतकेऽप्युपविंशानि वर्षाणि प्रायेणासीदिति ज्ञायते। भवविशेषो गुर्जरभाषाभागे भाषितः। स च कविः स्वगुरुकरुणयाऽवाप्तविषयविरागो भगवति प्रभूतभावस्तद्विरह-सहिष्णुतया श्रीवृन्दावनगोचरं श्रीराधासहचरं तं दिदृक्षमाणः सिद्धान्तानुरोधात्स्वहृदयमेव प्रकृतसिद्धिसमुचितदूतं मन्वानः प्रभु-स्मरणलक्षणं वस्तुनिर्देशात्मकं च मङ्गलं तन्वानः खण्डकाव्यं हृदयदूताख्य-मारभते। कश्चिदादीति। जगतां सर्वेषां लोकानामधिकं पालयितुः पुरुषो-त्तमस्य। बहुवचसैकैकलोकपाला अधिना ब्रह्मविष्णुशिवाश्च व्यावर्तिताः। दासः जीवस्वरूपविचारात्सहजदासः पाद्मे जीवनलक्षणे "दासभूतो हरेरेव नान्यस्यैव कदाचन" इत्युक्तेः॥ कृतात्मनिवेदनत्वादपि तथा। तत्राह दास इत्याशयात्। एतेन स्वरूपयोग्यतोक्ता। कश्चित् अनिर्दिष्टः। एतेन दैन्यं दर्शितम्। देवर्षेर्नारदस्य पुरि देवरखिया इति प्रसिद्धे ग्रामे निषण्णः स्थितः सन् एतेन चित्तशोधको देशो दर्शितः। निर्वेदं शान्तरसस्य स्थायिभावं भक्तेः परमङ्गं वैराग्यम्। एत्य आसमन्तादिहामुत्र च फलभोगे विषये प्राप्य। एतावता साधनयोग्यतोक्ता। विभोः सर्वसमर्थस्य स्वस्वामिनः पदसरोरुहयोस्तापहरयो-श्चरणकमलयोर्दर्शने उत्कण्ठितः एतेन शीघ्रं भगवत्प्रादुर्भावहेतुर्विरहो दर्शितः "अतप्ततनूर्न तदामो अश्नुते" इति श्रुतेः। लोकेपि विरहपीडितो दूतादि द्वारा समागमाय यतते। भक्तेरौत्कट्यमप्येतेन ज्ञायते। अत एव भक्तिमीमांसायां (अ० २ आ० १ सू० ४३) "तत्परिशुद्धिश्च गम्या लोकवल्लिङ्गेभ्यः" इत्युक्त्वा (अ० २ आ० १ सू० ४४) "संमानबहुमानप्रीतिविरहेतरविचिकित्सा महिमख्याति-तदर्थप्राणस्थानतदीयता सर्वतद्भावाप्रातिकूल्यादीनि च स्मरणेभ्यो बाहुल्यात्" इत्युक्तम्। विरहस्य दुःसहत्वं तु [illegible] गीतादिषु [illegible]

। विष्णु पुराणेऽपि (अंश॰ ५ अ॰ १८ श्लो॰ १२) मुकुन्दमथुरां वयु... । । ... इत्युक्तः । अतः कश्चन दूतः स्यः ।
... नः क्षेमम् । गुरवः किं करिष्यन्ति दग्धानां विरहाग्निना " अतः कश्चन दूतः स्यः ।
भक्त्या लभ्यस्त्वनन्यया " इति भगवतः सेवैकग्राह्यत्वात्सेवासु मानस्या मुख्य...
प्रवणं सेवेति तल्लक्षणाच्चेत एव दूततयाचीक्लृपत् । यथा चान्तःकरणप्रबोधे श्रीमदाचार्यै-
ःकरणमुपदिष्टं तथात्र स्वयमपि तदेवोपादिशत् । किं च "स्मर्तव्यो गोपिकावृन्दे क्रीड-
वृन्दावन स्थितः" इत्युक्त्या स्मरणस्य च मनः साध्यत्वात्तादृशस्थलगमनाय मनस
एव दूतीकरणं युक्ततमं तदाह । दूत्ये दूतस्य भावः कर्म वा दूत्यं (अ॰ ५ पा॰ १ सू॰ १२६)
"सख्युर्यः" इत्यत्र दूतवणिग्भ्यां चेति वार्तिकाद्यः । माधवस्तु भावार्थ एव प्रत्ययं मन्यते ।
दीक्षितमते तु भाष्यानारूढत्वादिदं वार्तिकमेव नास्ति तथापि तत्कालप्रचलितकाशिकानु-
रोधी प्रयोगः । मनः युञ्जन्सन्योजितार्थाम् अर्थोऽभिधेयं प्रयोजनं च अवधारितोचिताभिधेय-
प्रयोजनां गिरं वाचम् आत्मगामिफलार्थमिवोचत ॥ इदं च खण्डकाव्यमेकेनैव सर्गेण
विवक्षितार्थस्य कथनात् । लक्षणं त्वाह विश्वनाथ पञ्चाननः (प॰ ६ कारि ५६४)
"खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि च" इति । उदाहरति च स एव "यथा मेघदूतादि"
इति । काव्यादर्शे (परि॰ १) सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ॥ आशीर्नमस्क्रिया
वस्तुनिर्देशो वापि तन्मुखम् ॥१४॥ इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ॥ चतुर्वर्गफलो-
पेतं चतुरोदात्तनायकम् ॥१५॥ नगरार्णवशैलर्तु चन्द्रार्कोदयवर्णनैः ॥ उद्यान सलिलक्रीडा-
मधुपानरतोत्सवैः ॥ १६॥ विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ॥ मन्त्र दूतप्रयाणाजिना-
यकाभ्युदयैरपि ॥ अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ॥ सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सु-
सन्धिभिः ॥१८॥ सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जकम् ॥ काव्यं कल्पान्तरस्था-
यि जायेत सदलंकृति "॥ इति दण्डिनोक्त महाकाव्यधर्मेषु केचिदत्र दृश्यन्ते । दूतप्रेषणं मुख्यं
प्रसङ्गान्मथुरानगरनिकुञ्जरत्युत्सवादि वर्णनं चतुरोदात्तनायकश्रीकृष्णस्य प्राधान्येन वर्णनं
च श्रव्यैकवसन्ततिलकावृत्तघटितेन अन्ते स्रग्धरावृत्तैकश्लोकविशिष्टेनैकेनैव विस्तीर्णे-
न सर्गेण कृतमिति महाकाव्यैकदेशानुसारित्वाल्लक्षण समन्वयः ॥ खण्डकाव्यान्येव
संघातशब्देनाप्युच्यन्ते तत्रैव (परि॰ १ श्लो॰ १३) "मुक्तकं कुलकं कोषः संघात इति तादृशः ।
सर्गबन्धाङ्गरूपत्वादनुक्तः पद्यविस्तरः" इति दण्डिना परिगणनात् । तत्रैव टीकायां "यत्र
कविरेकमर्थं सर्गेणैकेन वर्णयति काव्ये । संघातः स निगदितो वृन्दावनमेघदूतादिः"
इत्युदाहरणात् ॥ अत्र च श्रीकृष्णो नायकः भक्तिप्रधानो रसः अङ्गभूतरसस्तु मुख्यतया
शान्तः । अतो "वाक्यं रसात्मकं काव्यम्" इति साहित्यदर्पणकारोक्तलक्षणस्या-
प्यत्रागमम इति संक्षेपः । सर्वत्र वसन्ततिलकावृत्तम् । लक्षणं तु वृत्त-
रत्नाकरे "उक्ता वसन्ततिलका तभजा जगौ गः" इति ॥ अत्र च इति
पृथक्छेदात् अजितार्थां भगवल्लाभप्रयोजनां गिरं योऽवोचत स
उक्तस्थले निमग्नोऽस्तीत्यपि योजयितुं शक्यम् । तथा योजनां
। वयमाद्रियामहे ॥१॥

हे चित्त दीनमवधारय मां नवीन-
तारुण्यवैभवविलीनमतिप्रकाशम् ॥
त्वत्तो न कंचन परं चतुरं हिताय
जाने तदेतदधुना विनिवेदयामि ॥२॥

चित्तं संबोधयंस्तामेवाह हे चित्तेति । मां दीनम् असमर्थं दैन्यस्य फलसाधकत्वं फल-
प्रकरणसुबोधिन्यां स्फुटम् । अवधारय निश्चिनु ॥ ननु बुद्धिसाहाय्याददीनोऽसि
अतस्तां विहाय किमिति मामेव योजयसीत्यत आह । नवीनेति । नवयौवनं
च वैभवः समृद्धिर्वैभवं विभुभावो वा च ताभ्यां विशेषेण लीनो बुद्धिप्रकाशो
यस्य तम् । पक्षे "यौवनं धनसंपत्तिः प्रभुत्वमविवेकिता । एकैकम-
प्यनर्थाय किमु यत्र चतुष्टयम्" इत्यभियुक्तोक्तेः स्त्रीरूपाया मतेर्नवता-
रुण्यसमृद्धिस्वातन्त्र्यैः प्रकाशः कर्तव्यपरिज्ञानं विशेषेण लीनमतः
प्रकृते न तस्या उपयोग इति भावः ॥

पञ्चेन्द्रियाणि विषयैकपरायणानि
नूनं निवारयितुमेव मतं यतन्ते ॥
तत्तैरनीहितमपि स्वयमूहयित्वा
हृत्तादृशेन कृपया करणीयमेव ॥ ३ ॥

किं च त्वमेव हृदयेह नियोजनीयं
नान्येन कार्यमिद मार्यतमाभ्युपेयम् ॥
हित्वा मधुव्रत कुलानि महोत्पलेषु ।
प्रेमा किमुल्लसति गोमयकीटकानाम् ॥ ४ ॥

गन्तव्यमस्ति तव धीरसमीरधूत-
वैवस्वतीसलिलशीकरशीलितान्तम् ॥
वृन्दावनं जयति यत्र सदा विहार:
श्रीराधिकामधुमुरद्विजतोरुदार: ॥५॥

श्रद्धा सती तव यथा पथि वर्तमाना
सा नाम सूचयति सूचितमङ्गलानि ॥
एकोऽधुना समवधाय शमं विवेको
मन्ये तथा स्वयमुदेष्यति ते सहायः ॥ ६ ॥

चेतो निसर्गविदिते तव वर्त्मनी द्वे
वामं विहाय बहिरेष्यसि दक्षिणेन ॥
नो चेदनङ्गमदमत्सरमोहवाट-
पाटच्चरैरभिभवो भविताहिताय ॥ ७ ॥

चेतश्चतुर्दश जगन्ति निमेषमात्रा-
दत्येतुमर्हसि महान्त्यपि यद्यपि त्वम् ॥
मार्गं तथापि शृणु ते गमनानुरूप-
माकर्णयिष्यसि ततो मम वाचिकानि ॥ ८॥

प्रेक्षिष्यसेऽनुपदमेव कलिन्दशैल-
शैवालिनीलहरिलग्नमहोर्मिमालाम् ॥
मन्दाकिनीं मुदिरमण्डलनिर्यदिन्दु-
ज्योत्स्नाविभागपरभागमुपाददानाम् ॥ ६ ॥

उच्चैः कलिन्द तुहिनाचल चालिताभ्या -
मेतत्सितासित सरिद्द्वय चामराभ्याम् ॥
आवीज्यमानमिव तत्र च तीर्थराज -
मालोक्य ममापि कृतार्थयितासि चेतः ॥ १० ॥

विश्राममक्षय वट क्षितिजन्ममूले
कूले निलिम्पसरितोऽपि कलिन्दजायाः ॥
लब्ध्वा मुहूर्तमथ तत्र पुरे विलम्ब-
मालम्ब्य सज्जनसमाज मुदीक्षितासे ॥ ११ ॥

एके महाध्वर धनंजय धूमधारा -
विर्भावहर्षितशतक्रतवो यजन्ते ॥
गन्धेन होमहविषामतिशायिनैव -
यत्रामरालयमुपार्जति पामरोऽपि ॥ १२॥

केचित्कषाय वसनार्द्धयुगो निबद्ध-
माबाद कोटि भुवि मारुत कम्पिताग्रम् ॥
कौपीनकं दधाति मुक्तिपद प्रयाण-
निर्माण सूचनकरीमिव वैजयन्तीम् ॥ १३ ॥

यद्वृक्षवासवरवासनया निवृत्त-
यत्ना निरन्तरममेध्यविचिन्तनेपि ॥
आतिथ्यसज्ज गृहमेधि गृहाङ्गणेषु
हत्केवलं बलिभुजो बलिभागभाजः ॥ १४ ॥

प्रस्थास्यसे तत इतः पुरतो जवेन
कौतूहलेषु न मनागपि मानस स्याः ॥
खर्वीकृतानिल महाजव गर्व सोढुं
नाऽयं जनः क्षणविलम्बमपि क्षमेत ॥ २५ ॥

चित्त स्फुरत्कैपिल कोप कृशानुदग्ध-
क्षेत्रा पवर्ग पद लाभ महा प्रगल्भाम् ॥
भागीरथीं त्वरितभुत्तरश्टङ्ग वेर-
नाम्नोपलक्षित मेथा पुरमीक्षितासे ॥ १६॥

(i) सर्वा आशा मम मित्रं भवन्तु
— अथर्ववेद, १९.१५.५.

May all the quarters be my friend.

(ii) गुह्यं ब्रह्म तदिदं ब्रवीमि न मानुषाच्छ्रेष्ठतरं हि किञ्चित्
— उपनिषद्

A secret formula I reveal unto you:
There is nothing superior to man.

(iii) सर्वः सर्वत्र नन्दतु

May everyone feel happy everywhere.

(iv) तन्मे मनः शिवसङ्कल्पमस्तु
यजुर्वेद, ३४.१.२२.

May my mind have auspicious thoughts.

(v) प्रवातेऽपि निष्प्रकम्पा गिरयः
कालिदासकृत अभिज्ञानशाकुन्तल, ...

Mountains remain unshaken even in the face of storm.

(vi) यो हि कोचि आत्पपासंडं पूजयति परपासंडं च गरहति
सवं आत्पपासंडभतिया (किंति आत्पपासंडं दीपयेम) सो च पुन तथा करातो
आत्पपासंडं बाढतरं उपहनाति त समवायो एव साधु।

— Girnar Rock Edict of Aśoka, No. 12

Whosoever speaks well of his own religion ~~sect~~ and speaks ill of that of others — all this out of devotion to his own & he by doing so causes greater damage to his own religion ~~sect~~. Hence mutual accomodation is what is good.

... we are doing service to our own religion ...

the Ambala ...

SARASWATI

Saraswati was a great Vedic river and in the Rigveda we are told that this river was flowing very rapidly, was called a big river, and it started from the mountain and flowed right upto the sea. The meaning of the word Saraswati is "full of waters" or "full of lakes". Saraswati is described in the Vedic literature much more prominently than other rivers. According to Manu, the sacred land between the rivers Saraswati and Drishadvati was known as Brahmavarta. Kurukshetra was part of the Brahmavarta territory and Prithudaka or modern Pehoa situated on the bank of the river Saraswati was known as Brahmayoni. Numerous sacrifices were performed on the banks of rivers Saraswati and Drishadvati. Some scholars have tried to identify river Saraswati of the Vedic times with the river Sindhu. But that view is now rejected. River Saraswati is so described in the Rigveda as if she is not only a river and a deity but also the Goddess of Speech. She is called the inspirer of good and truthful words, and noble thoughts. From the times of Brahmanas it appears that this Vedic river Saraswati began to be described as disappearing in sands. There were numerous holy places on the banks of this great and holly river Saraswati. The source of this river is taken to be in Plaksha Prasravana in the Himalaya mountain, and the place where this river disappeared in sand is known as Vinasana. The entire region between Plaksha Prasravana and Vinasana was considered very sacred, fit for sacrifices and holy rites, and it was called the land fit for Saraswatasatra.

In the Puranic literature we have a description of river Saraswati given in a way which shows that one and the same river which had its rise from the Himalaya mountain got lost in the desert of Rajasthan, appeared from Mount Abu and once again disappeared in the desert of Cutch, reappeared in the jungle of Gir in Saurashtra and met the western ocean near Prabhasa.

Regarding the source of river Saraswati it is stated that the river started from a Plaksha tree in the Himalayan mountain in the Sirmur Hills of the Siwalik range, and it comes out in the plain in the Ambala District at Ad-Badri. This Plaksha Prasravana which is the source of the river Saraswati is considered as sacred as Gangotri and Jamnotri, and has become a place of pilgrimage. According to

other versions this river starts from either Brahmasaras or from Badarikasrama.

This river disappears in sand near the village called Chalaur and again appears near Bhavanipur. Disappearing again at Balchhappar it re-appears at Barakheda; it flows by the side of Pehoa and meets river Markanda. The joint stream is known by the name of Saraswati. It then meets river Ghaggar and then gets lost in the desert. River Saraswati is identified with Ghaggar. The river is called Saraswati perhaps because she formed herself into big lakes. And after the river is said to have disappeared at Vinasana she did perhaps form several lakes near Kurukshetra.

Legend says that Brahma entrusted Saraswati with the task of throwing away the Vadavanala into the Western Sea. As the river hesitated to carry this fire of Vadava on the ground that she would be touching sinners on this earth, Brahma permitted her to go underground and to re-appear whenever the river felt exhausted. This appears to be an allusion to the action of ~~volcanic~~ volcanic eruptions which disturbed the flow of a great and fast-moving river rising from Himalaya flowing for a long distance and reaching the Western Ocean. This also shows how the river disappeared. Legend says that out of all rivers she alone was entrusted with the task of carrying the Vadavanala and throw it into the sea. This is the Puranic explanation to show that this river Saraswati flowing continuously from Himalaya to the Western Sea got broken up into several streams.

There are several other explanations also alluded to for the disappearance of river Saraswati. It is stated that the river became invisible because of the fear of Sudras and Abhiras. At another place it is stated that the river disappeared so that Nishadas may not see her. Another version says that Siva who had committed Brahmahatya wanted to take a bath in this river and in order to avoid him she disappeared. It is also said that Sage Utathya cursed her and therefore the river had to go to the Marudesa and become dry.

According to the Vanaparva this river after it disappeared, once again appeared at three other places viz., Chamasodbheda, Sivodbheda and Nagodbheda.

p.t.o.

other versions this river starts from either [illegible] or [illegible] Badarikasrama.

This river disappears in sand near the village called Chalaur and again appears near Bhavanipur. Disappearing again at [illegible] it re-appears at Barkheda; it flows by the side of Pehowa and meets river Markanda. The joint stream is known by the name of Sarasvati. It then meets river Ghaggar and then gets lost in the desert. River Sarasvati is identified with Ghaggar. The river is called Sarasvati perhaps because she formed herself into big lakes. And after the river is said to have disappeared at Vinasana she did perhaps form several lakes near Kurukshetra.

Legend says that Brahma entrusted Sarasvati with the task of carrying away the Vadavanala into the Western Sea. As the river hesitated to carry this fire of Vadava on the ground that she would be scorching [illegible] on this earth, Brahma permitted her to go underground and to re-appear whenever the river felt exhausted. This appears to be an allusion to the action of [illegible] volcanic eruptions which disturbed the flow of a great and fast-moving river rising from Himalaya flowing for a long distance and reaching the Western Ocean. This also shows how the river disappeared. Legend says that out of all rivers she alone was entrusted with the task of carrying the Vadavanala and threw it into the sea. This is the Puranic explanation to show that this river Sarasvati flowing continuously from Himalaya to the Western sea got broken up into several streams.

There are several other explanations also alleged as for the disappearance of river Sarasvati. It is stated that the river became invisible because of the fear of Sudras and Abhiras. At another place it is stated that the river disappeared so that Nishadas may not see her. Another version says that [illegible] who had committed Brahmahatya wanted to take a bath in this river and in order to avoid him she disappeared. It is also said that [illegible] cursed her and therefore the river had to go to the Marudesa and became dry.

According to the [illegible] this river after it disappeared,

According to Padma Purana, river Saraswati flowing near Kurukshetra is known as Prachisaraswati. In the Skanda Purana, Prabhasakhanda, river Saraswati is described as carrying the Vadavanala and starting from Himalaya it is described as coming to Kurukshetra, Virat, Pushkara, Arbhudarayana, Siddhapura, and Prabhasa. This river is said to consign the Vadavanala in the Western Ocean near Prabhasa. According to Devibhagavata, Saraswati, Ganga and Padma are described as the three wives of Vishnu and they are stated to have come down on earth in the form of rivers, on account of their mutual quarrels and their cursing one another.

In the Puranas the places where river Saraswati disappeared are stated to be at Vinasana, Gopayana Mount, Kharjuravana and Jhillatirtha.

Legend says that Tara was the wife of Brihaspati. The Moon-God seduced her and carried her away. Brihaspati approached Indra for help while the Moon-God took shelter of Sukra and the Daityas. There was a terrible war between the Devas and the Daityas. Ultimately there was peace and Tara was restored to Brihaspati. After the war was over Gods deposited their weapons in the Asrama of Sage Dadhichi. Sometime after the Gods had left, Dadhichi desired to practise penance on the Himalaya mountain. He therefore washed the weapons and drank away the water by which the weapons were washed, thereby drinking up their power or the astrasakti. Later, Indra and other Gods once again desired to have their weapons from Dadhichi, and demanded them from him. On Dadhichi stating the facts Indra requested him to somehow help him in getting back the weapons. Dadhichi asked the Gods to prepare weapons out of his own bones and then gave up his body for this purpose. Various weapons like Vajra and others were prepared out of his bones. Pippalada was the son of Dadhichi. When he haard that Gods out of self-interest induced his father to give up his body, be became very angry. He went to Badarikasrama, performed severe penance and ultimately created from his thigh the Vadavanala which is also known as Aurvanala. This fix fire began to destroy the Gods, daily eating one of them. Ultimately Vishnu intervened and on account of the persuasion of Vishnu, Vadavanala agreed to go to the ocean and drink only water to satisfy his hunger and thirst. But the question was --- who was to carry this Vadavanala to the ocean? It was insisted

by the Vadavanala that only a virgin should carry him. Ultimately Brahma asked his virgin daughter Saraswati to carry this fire. She was encouraged by Ganga and other friends of her. Saraswati therefore carried this Vadavanala in a golden jar, started from the Aurvangasrama and proceeded towards the ocean. She occasionally disappeared and went underground to avoid the contact of sinners but reappeared when she got exhausted in her journey.

Tirthas situated on the banks of river Saraswati are mentioned as if they were on one single river starting from Himalaya and meeting the Western Ocean at Prabhasa and which river diappears at several places. They are described in detail in the Prabhasa Khanda of Skanda Purana, the Salya Parva of Mahabharata which describes the pilgrimage of Baladeva, in the Srishti Khanda of Padma Purana and in the Saraswati Purana. The first is the asrama of Pippalada, then comes Plaksha Prasravana, then come Kedara, Gandharvakupa, Bhutiswara, Rudrakoti, Kurukshetra and the Gopayana Mount near Viratnagar. Then come Pushkara, and Kharjuravana where river Saraswati appears by the name of Nanda, Gangodbeha, Matritirtha, Siddhavata, Khadiravana, Kritasmara and Agnitirtha near which Saraswati is said to cosign Vadavanala into the Western Ocean.

Saraswati starts near Mount Abu on the Arasura Mount near the temple of Koteswara Mahadeva and as it does not meet the ocean and disappears in the desert of Cutch it is known as a Kumarika river. It is stated that one Antyanara had performed a Satra of twelve years on the bank of river Saraswati. On the day of completion, Saraswati appeared before him incarnate and ultimately married him. Antyanara had a son by name Trasnu through Saraswati.

The waters of river Saraswati are inspiring. An atmosphere of learning is associated with her banks. Those who die in her waters go to heaven. At Prayaga, Saraswati meets Ganga and Yamuna in a concealed form.

Even though Saraswati has been described as a river she is also considered as Goddess of learning. She has a peacock or swan as her vahana. Several other vahanas are also mentioned in connection

with her. She is white in complexion, putting on a white garment. She has four arms; she is also carrying a veena in one of her hands, suggesting thereby that she is not only the Goddess of learning but also of music and other arts. She is invoked like Lord Ganesa, at the beginning of every literary work, and the Upasana of Saraswati is believed to bring to the Sadhaka a floodlight of knowledge and learning.

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Re-print

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शूद्रकस्य नाट्यविधानकौशलम्

डा० उषा सत्यव्रत

The *Mṛcchakaṭika* is a play unique in many ways with the largest number of Prakrits in it which number fourteen, it has long or short sentences as per the occasion. The playwright in it develops the theme according to the sequence of incidents-a chain of incidents follow each other in it. The result : The scenes change in it rather quickly, even suddenly sometimes, which is not an easy task to accomplish by any means. The play-wright brings forth all his ingenuity in it. The absence of the viṣkambhaka and the praveśaka in the play indicates perhaps the tendency on the part of the playwright to go in for only those scenes or incidents which have some dramatic significance or other. His greatest feat however lies in the arrangement of the scenes : He puts them to-gether in such a way that conflicting sentiments cut across each other in succession ; the serious and the lighter feelings alternate in it sustaining the interest of the readers or the spectators throughout. There is a lot of suspense in it. The incidents are so arranged in it as to contribute to the development of the plot. The gold ornaments are a case in point. They have a role to play from Act I right up to Act X. As for the three unities, the playwright observes all of them : Unity of place in that all the incidents are shown to take place in a single city, the city of Ujjayini, the unity of time in that in no Act the action extends to a period of more than a day strictly in accordance with the rules of the Indian dramaturgists, the unity of theme in that the different strands of it knit skilfully lead only to its unfoldment losing in the process their separate identity. The forte of the playwright becomes evident in the delineation of the characters and in introducing delightful humour. The five sandhis have also been arranged adroitly. The play is rich in its poetry' its verses in a number of metres and embellished with a variety of figures of speech lend charm to it. So do its quite a few descriptions.

संस्कृतवाङ्मयाकाशे जाज्वल्यमानो ज्योतिषां पुञ्ज इव स्थितो महाकविः शूद्रकः कस्य संस्कृतसाहितीजुषो विदुषो न विदितः। मृच्छकटिकं नामास्य प्रकरणं सहृदयैः सुतरां प्रशंसितं, स्वदेशे विदेशेषु च नैकशः प्रयुक्तम्। व्यक्तं नामास्य तादृशं वैशिष्ट्यं यत्सहृदयहृदयान्यावर्जयतीति प्रकृतोऽस्माकं विषयः। प्रथमं तावत्तद्भाषामाश्रित्य किञ्चिदुच्यते। संस्कृतरूपकेषु यथापात्रं संस्कृतप्राकृतप्रयोगो नाट्यग्रन्थेषु निर्दिष्टः। प्राकृतानि खलु

नैकानि । तेषामपि यथापात्रमत्र विनियोगः । अत्र हि चतुर्दशप्रकाराणां प्राकृतानां प्रयोगः । नैतावती सङ्ख्या कुत्राप्यन्यत्र संस्कृतरूपके इति यत्सत्यं वैलक्षण्यमस्येति नापेक्ष्यते बहु वचः ।

किञ्च शूद्रकः प्रसङ्गानुकूल्येन लघुदीर्घवाक्यानि यथायथं प्रयुङ्क्ते । मैत्रेयशकारयोः प्रथमाङ्कगत-हास्यपूर्णप्रश्नोत्तरेषु पञ्चमाङ्कगतकुम्भीलकमैत्रेययोः शकारचेटयोश्च कथोपकथनेषु सर्वत्र लघुवाक्यानां प्रयोगो दृश्यते, यत्र तत्र स्वगतभाषणानामपि प्रयोगः कृतो नाट्यकृता परं न तानि दीर्घाणि उद्वेजकानि च । इयमेव स्थितिः संवाहकं रक्षितुं प्रवृत्तस्य दर्दुरकस्य, वसन्तसेनागृहात् प्रस्थितस्य संवाहकस्य चारुदत्तस्योद्याने शकट-स्थापनात् पूर्वं स्थावरकस्य च कथनेष्वपि । न कुत्रापि वैरस्यमतो हेतोः प्रकरणेऽस्मिन् । दीर्घस्वगतभाषणेष्वपि शूद्रकः रङ्गमञ्च-सङ्केतैः वैरस्यं परिहरति । अस्मिन् विषये तृतीयाङ्कगतशर्विलकस्य चौर्यवर्णनं विशेषेण उल्लेख-मर्हति । तत्र चौर्यकलायाः वर्णनं तदनुगतक्रियाव्यापारस्य वर्णनस्य एकरसत्वं सर्वथा दूरीकरोति । दृश्यमिदं च चित्ताकर्षकं विदधाति । पञ्चमाङ्कगतवृष्टिवर्णनं, पौनःपुन्येन निर्धनतायाश्च वर्णनं यद्यपि नाटकीयक्रियाव्यापारे न विशेषेण सहायके तथापि नायकस्यात्यन्तसुकुमारप्रकृतित्वात् कथानके तयोः सहजं महत्त्वमस्त्येव । सर्वत्रैव एभिः स्वगतभाषणैः शूद्रकः उपायान्तरैः अप्रकाश्यं पात्रस्य मनोनिहितं भावमभिव्यङ्क्तुमीहते । परं पात्रप्रकृतिपरि-स्थितीनामौचित्यं विचार्यैव तत्प्रयोगे प्रवर्तते, सर्वथा साफल्यं च लभते ।

शूद्रकः कथावस्तु घटनाक्रमेणैव वर्णयति । एवं कुर्वन् स काञ्चित् घटनाम् एककालावच्छेदेन अथवा स्थानभेदेन तथा घटयति यथा क्षिप्रमेव दृश्यान्तरणमावश्यकं भवति । इदं प्रबन्धकाठिन्यं शूद्रकः प्रायेण साधु निर्वहति । तथा हि प्रथमाङ्कगतं तृतीयं दृश्यं प्रथमदृश्यं साक्षादनुवर्तते । अस्ति द्वयोर्मध्ये द्वितीयदृश्यावस्थितिः । शूद्रकः अतिचातुर्येण चारुदत्तं ध्यानमग्नस्थितावुपस्थाप्य अतिस्वाभाविकरूपेण द्वितीयदृश्यमुपस्थापयति । एवमेव पञ्चमाङ्केऽपि सोऽतिचातुर्येण मदनिकाशर्विलकाभ्यां परस्परालापाय वसन्तसेनायै च प्रच्छन्नरूपेण तयोः प्रेमालाप-श्रवणाय अवसरं प्रददाति । अष्टमाङ्केऽपि प्रथमं परिव्राजकस्यावतरणं दर्शयित्वा पुनस्तत्रैव शकाराय क्रूरकर्मानुष्ठानायावसरं प्रदातुं, परिव्राजकं चीवरक्षालने नियोजयति । इत्थं घटनाक्रमे एकत्र सत्त्वेऽपि, न किञ्चिद-स्वाभाविकं प्रतिभाति । तथैव अष्टमाङ्कस्यान्तिमदृश्ये अस्वस्थां वसन्तसेनां स परिव्राजकः कञ्चित् कालं यावत् स्वास्थ्यलाभाय विहारे स्थापयति । स्वस्था सती सा पुनः चारुदत्तदर्शनाय गन्तुं व्यवस्यति । एतन्मध्यवर्तिनि काल एव आधिकरणिकनिर्णयं, चारुदत्तवधस्य घोषणां, तस्य वधस्थानं प्रति प्रस्थानञ्चेति सर्वं घटते ।

कथावस्तु घटनाक्रमेण समुपस्थापयितुं शूद्रको बहुधा दृश्यानाम् आकस्मिकं परिवर्तनमपि करोति । तथा हि शकारेणानुगम्यमाना वसन्तसेना चारुदत्तस्य गृहं प्रविशति स च तां सेविकां मन्यमानः तां स्वपुत्रप्रावार-केणाच्छाद्यान्तः प्रवेशयितुं काङ्क्षति । घटनेयं चारुदत्तभवनस्य बहिर्भागे घटते तत्पूर्ववर्तिनी घटना तु तद्गृहद्वारस्य बही राजमार्गे । दृश्ययोजनाया इदं काठिन्यं षष्ठाङ्के विशेषेणानुभूयते यत्र घटना एकैकशः क्वचित् चारुदत्त-भवनस्यान्तः, क्वचित्तद्बहिः क्वचिच्च तत्संलग्नराजमार्गे घटन्ते । एवमेव तृतीयाङ्केऽपि घटनाः कालक्षेपं विनैव चारुदत्तगृहाभ्यन्तरे तद्बहिर्भागे च घटन्ते । मृच्छकटिके ईदृशानां दृश्याणां बाहुल्यं प्रमाणीकरोति यत् तदा एवं-विधानां रङ्गमञ्चानां प्रबन्ध आसीद् येष्वेवंविधानां दृश्याणां प्रदर्शनं सारल्येन कर्तुमशक्यत ।

मृच्छकटिके विष्कम्भकप्रवेशकानां सर्वथाभावः सूचयति यत् शूद्रकः केवलं नाट्यदृष्ट्याऽर्थवतो दृश्यान्ये-वोपस्थापयितुमिच्छति अनपेक्षितानि दृश्यानि च सर्वथा परिहरति । यदावश्यकं तद् रङ्गमञ्च एव दर्शयति, पात्रमुखेन वा सूचयति । कदाचित् स 'नेपथ्ये' इति संकेतेन तत्प्रकटयति । तथाहि वसन्तसेनाया चारुदत्तगृहे प्रवेशः, तत्र रात्रिव्यतियापनम्, चारुदत्तस्य तया सह पुष्पकरण्डकोद्याने विहारनिश्चयः, वसन्तसेनायाः स्वास्थ्यलाभं यावद् विहारे स्थितिः, पालकेन आर्यकस्य बन्धनं, शर्विलकेन तस्य मोचनं, पालकस्य वधः, आर्यकस्य च सिंहा-सनाधिरोहणमिति सर्वमिदं न प्रकरणेऽस्मिन् साक्षात् प्रदर्शितं शूद्रकेन अपितु कथोपकथनद्वारेणैव सूचितम् ।

दृश्ययोजनास्वपि शूद्रकस्य कृतहस्तत्वं सर्वोपरित्वेन परिस्फुरति । स प्रायेण परस्परविरोधिभावसंवलितानि दृश्यानि क्रमेण तथा योजयति यथा दर्शकानां रुचिविघातो न जायते । गम्भीरहास्यदृश्यानि तेन परस्परमन्तरेण योजितानि सन्ति । तथाहि प्रथमाङ्के शकारेण वसन्तसेनायाः अनुसरणम्, द्वितीयाङ्के च संवाहकस्यानुसरणं दर्दुरकेण च तस्य मोचनम्, तत्रैव कर्णपूरकघटना, षष्ठाङ्के चन्दनक-वीरक कलहश्च । इदमेव विरोधिप्रकृतिकपात्राणां चित्रणेऽपि शूद्रकेण योजितम् । चारुदत्तशकारयो, दर्दुरकसंवाहकयोः शकारविटयोः, वीरकचन्दनकयोश्च एकत्र योजन दर्शकानां रुचये एव ।

मृच्छकटिकेऽन्यद्विशिष्टं तत्त्वं संशय (Suspense) रूपमस्ति । यस्योत्कर्षापकर्षाभ्यामानाट्यान्तं दर्शकानां रसास्वादो वरीवर्ति । प्रथमपञ्चमाङ्कयोस् तु स संशयः प्रयत्नसाध्य एव प्रतिभाति परं तदनन्तरं तस्य प्रबलतरः प्रवाहो दर्शनपथमवतरति । प्रथमस्यानुभवः प्रथमाङ्के शकारेण तत्पुरुषैश्चानुगम्यमानायाः वसन्तसेनायाः विषये भवति । पर वसन्तसेनायाः चारुदत्तभवनप्रवेशेन स तत्रैव परिसमाप्तिमुपगच्छति । तादृश एव संशयो द्वितीयाङ्के संवाहकविषयेऽपि अनुभूतिकर्मीभवति । पञ्चमाङ्कपरिसमाप्ति यावत् नान्यत्र प्रकटः संशयोऽनुभूयते यद्यपि अप्रकटरूपेण वसन्तसेनायाश्चारुदत्तविषयकप्रेमपरिपुष्टौ शकारवत् औत्सुक्यं तु सर्वत्रानुभूयते एव । वास्तविकसंशयस्तु षष्ठाङ्कादारब्धो भवति । घटनाक्रमेण स शीघ्रम् उत्कर्षापकर्षौ प्राप्नुवन् चरमकोटिमाटीकमानः प्रतिभाति, स्थाने स्थाने स तात्कालिकशान्तिं गच्छति अन्ते पुनः सर्वथैव शान्तिमाप्नोति ।

शूद्रकस्य नाट्यकलायाः अन्यो विशेषोऽस्ति वस्तुविशेषाणां घटनाविशेषाणां च कथावस्तुविकासे च तुर्येण योजनरूपः । जातीकुसुमसुगन्धितप्रावारकस्य, सुवर्णभाण्डस्य, रत्नावल्याश्च प्रयोगः खल्वेवं विधः । इमे पदार्था हस्ताद्धस्तान्तरं गच्छन्तः कथावस्तु स्वाभाविकरूपेण अग्रे सारयन्ति । किमन्यत्, प्रावारकसंलग्नः पुष्पगन्धोऽपि न निष्प्रयोजनः । कर्णपूरस्य साहसेन प्रसन्नश्चारुदत्तस्तमुपहाररूपेण तस्मै ददाति, वसन्तसेना च त तद् गन्धेनैव प्रत्यभिजानाति, चारुदत्तस्यैवायमिति च निश्चिनोति । अयमेव प्रथमाङ्के वसन्तसेनाया औत्सुक्यं चारुदत्ताय तरलयति । मूलतोऽय प्रावारकश्चारुदत्तमित्रेण जूर्णवृद्धेन तस्मै उपायनरूपेणार्पयत । पश्चाद् वसन्तसेनां रदनिकेति चिन्तयन् स तस्या उपरि क्षिपति सा च प्रेम्णा तं परिदधाति । पुनः प्रावारकः तत्रैव तिष्ठति काले च उपहाररूपेण कर्णपूरक गच्छति । पूर्वानुभूत-गन्धेनैव एनं परिज्ञाय वसन्तसेना कर्णपूरकात् इम स्वयं गृह्णाति । इयमेव कथा रत्नावल्या अपि । चारुदत्तपत्न्या धूतया स्वमातुः स्नेहोपहाररूपेणासौ लब्धा । तां सा चारुदत्तचारित्र्यरक्षणाय मैत्रेयद्वारा तं प्रति प्रहिणोति । कालान्तरे सा वसन्तसेनां गच्छति । पुनश्च तयैव चारुदत्तं प्रत्यागच्छति । प्रथमत इय (रत्नावली) धूतायाः पतिभक्ति प्रकटीकरोति । पुनश्च चारुदत्तस्य चारित्र्यं वसन्तसेनायाश्च प्रेम्णो विकास प्रकटयति, वसन्तसेनायै च चारुदत्तदर्शनार्थं गमनायावसरं प्रददाति । अन्ते चेयं पञ्चमाङ्के चारुदत्तवसन्तसेनयोः प्रेम्णः परिपाके तयोः संगमने च साहाय्यं विदधाति ।

यद्यपि रत्नावलीप्रावारकौ कथावस्तुनः विकासे, चारुदत्तवसन्तसेनयोः प्रेम्णः परिपाके, तयोः संगमने च सहायकौ परं प्रथमाङ्के पुरःस्थापितसुवर्णभाण्डं तु दशमाङ्कं यावत् घटनानां कथावस्तुनश्च परिवर्तने विशेषेण महत्त्वपूर्णम् । सुवर्णभाण्डस्य न्यासः साभिप्रायः सकारणश्च । इदमेव व्याजेन वसन्तसेनायै पुनर्दर्शनायावसरं प्रयच्छति । तृतीयाङ्के च तस्यापहरणेन एकत्रैव बहूनां भावानामभिव्यक्तिर्जायते । चारुदत्तस्य औदार्यं, स्वजीवितकष्टेनापि परोपकारस्याभिलाषः, यथाकथंचिदपि चारित्र्यरक्षणे प्रयासः, पतिव्रतायाः पतिभक्तित्वं प्रकाश्यन्ते एतन्माध्यमेन । नूनम् इदमेव हि कारणं मदनिकाशर्विलकयोः संगमने । यतो हि तस्य प्रतिदानमेव मदनिकायाः मोक्षे साधनभूतम्, प्रच्छन्नरूपेण तयोः वार्तां श्रुत्वैव वसन्तसेना मदनिकामूल्यत्वेन स्वीकरोति तां प्रियेण संगन्तुं चानुमन्यते । इत्थमेकतः प्रियजनौ संगमयति एतद्, अन्यतश्च वसन्तसेनायाः चारुदत्तगतस्नेहं द्रढयति । पञ्चमाङ्के वसन्तसेना तत् सुवर्णभाण्डं तथैव संदेशपूर्वं तस्मै परावर्तयति । यदा चारुदत्ताय तद् रहस्यम् उद्घाटितं भवति तदा सर्वेषु आनन्दः प्रसरति वसन्तसेनाचारुदत्तयोः प्रेम्णः परिपाकश्च

जायते । इत्थं नाटकस्य प्रथमार्धे इदं सुवर्णभाण्डं आनन्दस्य स्रोतः प्रियजनयोश्च संगमनीयम् । षष्ठाङ्कात् परं तस्य रूपे परिवर्तनं जायते, यदा भूषणानीमानि वसन्तसेनाया मातृत्वे बाधकानि संजातानि तदा सा इमानि शरीरात् दूरीकृत्य बालरोहसेनं प्रसादयितुकामा तस्मै सुवर्णशकटनिर्माणार्थं प्रयच्छति । प्रत्यक्षमिमान्येव सुवर्णभूषणानि चारुदत्तस्य विपत्तिकारणानि । शकारः वसन्तसेनाम् उद्याने मोटयित्वा तदपराधं चारुदत्ते आरोपयति । चारुदत्तस्य गृहात् तानि गृहीत्वा वसन्तसेनागृहं प्रस्थितस्य मैत्रेयस्य कुक्षितः तेषामुपलब्धिः सर्वथा ऽऽकस्मिकी परं सा चारुदत्तं वसन्तसेनायाः वधाय अपराधिनं कल्पयति । इत्थं सुवर्णभाण्डस्य घटना आदितोऽन्तं यावत् साभिप्राया विशेषेण महत्त्वपूर्णा च । शूद्रकोऽस्याः अर्थवत्याः कल्पनायाः कृते सुतरां प्रशंसार्हः ।

संवाहककर्णपूरकशर्विलकानां घटनाः शूद्रकेण साभिप्रायं नियोजिताः इति तु स्पष्टमेव । परं सूक्ष्मातिसूक्ष्मत्वेन प्रतीयमानानामपि घटनानां तत्रास्ति विशिष्टं महत्वम् । इदमेव शूद्रकस्य रचनाचातुर्यं, यत्र नास्ति किञ्चिदपि निरभिप्रायं निष्प्रयोजनं च । किमन्यत्, पात्राणां भ्रान्तियोगोऽपि न प्रयोजनरहितः । प्रथमाङ्के शकारो रदनिकां वसन्तसेनाभ्रान्त्या गृह्णाति चारुदत्तश्च वसन्तसेनां रदनिकेति अभ्युपैति । परमुभयत्रापि भ्रमोऽयं फलावह एव । तृतीयाङ्के निद्रायमाणो मैत्रेयश्चौरं शर्विलकं निजमित्रं कलयन् सुवर्णभाण्डं तस्मायर्पयति, षष्ठाङ्के च भ्रमात् प्रवहणविपर्ययो भवति । एतत्सर्वं न केवलं विनोदावहमेव अपितु कथावस्तुनः समुद्धारकमपि । प्रवहणविपर्ययघटना तु विशेषेण फलावहा । चारुदत्तस्य ध्यानम्, दर्दुरकस्य जर्जरपटाः, प्रतिमाविरहितो देवालयः, संवाहकस्य नामाक्षरम्, यज्ञोपवीतम्, गवाक्षः, आर्यकस्य बन्धनशृङ्खला, प्रवहणस्यावगुण्ठितत्वम्, चन्दनकवीरकयोः कलहः, वसन्तसेनायाः शरीरे आभूषणानामभावः, शुष्कपर्णानि, सिक्तवस्त्राणि-एतत्सर्वं शूद्रकस्य कृतहस्तत्वं नाट्यकौशलं चोद्घोषयति ।

घटनाविषयकवर्णनं संक्षेपेण परिसमाप्य सम्प्रत्यस्माभिः सङ्कलनत्रय- (three unities) विषये किञ्चिद् वक्तव्यमस्ति । सङ्कलनत्रयं हि वस्तुसङ्कलनम्, देशसङ्कलनम्, कालसङ्कलनम्, च । वस्तुतः इयं पाश्चात्यालोचनपद्धतिः । अनया बहूनि भारतीयनाटकानि सदोषाणि भविष्यन्ति, परं भारतीयाचार्याणां कृते सङ्कलनत्रयस्य न तावन्महत्त्वं यावद् रसस्य । रसनिर्भरमानसः सहृदयः कालस्थलादिभेदं निरस्य रसमास्वादयन् तस्य परिपाकं प्रतीक्षमाणस् तिष्ठति । यद्यपि सङ्कलनत्रयं न विशेषण महत्त्वावहं भारतीयदृष्ट्या तथापि मृच्छकटिकेऽस्य योजनं दृश्यते । अत एव केचन पाश्चात्यालोचकाः प्रकरणमिदं ग्रीकप्रभावान्वितं मन्यते । अत्रहि स्थलसङ्कलनं पूर्णरूपेण परिपालितमस्ति । सर्वाः घटना उज्जियन्यामेव भवन्ति । विशेषेण चारुदत्तवसन्तसेनयोः भवनं परितो निकषा वा, उज्जयिन्याः राजमार्गे, पुष्पकरण्डकोद्याने, न्यायालये, दक्षिणश्मशानभूमौ च । स्थलसङ्कलनस्येयमेव प्रवृत्तिः शूद्रकम् आर्यकापहरणादिघटनानां बहिष्काराय प्रेरयति, अन्यच्च पाश्चात्यनाटकेष्विव संस्कृतनाटकेषु अङ्कानां दृश्येषु प्रविभागो न दृश्यते । अङ्कविशेषे घटितानां दृश्याणां स्थानभेदो न विचार्यते । ज्ञायते पुरा ईदृशाणां रङ्गस्थलानां निर्माणं भवति स्म ये बहुषु भागेषु संविभक्ताः आसन् यत्र च बहूनां दृश्याणां कालातिक्रमं विनैव क्रमेण प्रदर्शनं सम्भाव्यते स्म येन खलु दर्शकानां चित्तेषु कथावस्तुनः यथायथमवगमने न किञ्चित् काठिन्यं क्लेशो वाऽनुभूयेत । निःसन्दिग्धं शूद्रकनिरूपितस्य स्थलसङ्कलनस्य संस्कृतनाटकसाहित्येऽद्वितीयं स्थानम् ।

कालसङ्कलनविषयेऽपि मृच्छकटिकमद्वितीयपदमधिरोहति । एतद्विषये भारतीयनाट्याचार्याणां मतानुसारेण यद्यङ्के सर्वदिवसावसानकार्यं नोपपद्यते तदा अङ्कच्छेदं कृत्वा तत् प्रवेशके विधेयम् । अन्यथा मासकृतं वर्षसञ्चितं वापि सर्वम् अङ्कच्छेदं कृत्वा कर्तव्यं वर्षादूर्ध्वं तु न क्वचित् कर्तव्यम् । मृच्छकटिके नास्ति कोऽप्यङ्को यत्र दिवसावसानकार्यं नोपपद्यते । न च शूद्रकः दीर्घकालव्यापिनीनां घटनानां प्रदर्शनेन द्वितीयं नियममतिक्रामति । वस्तुतस्तु प्रकरणस्यास्य सम्पूर्णवृत्तं चतुर्षु दिवसेष्वेव जायते । मृच्छकटिकस्य समयसंकेतानां विश्लेषणेनेदं सर्वं स्पष्टं भवति । श्रीपिशारोटीमहोदयानां मते तु सर्वमुत्तरार्धकार्यमेकस्मिन्नेव दिनेऽत्र घटते । तत्र

तृतीयाङ्ककालस्य विषये विद्वत्सु तीव्रं वैमत्यमस्ति, केचन द्वितीयतृतीयाङ्कयोर्मध्ये पक्षरूपकालक्षेपं मन्यन्ते-अन्ये च नेदं स्वीकुर्वन्ति । परं प्रबलप्रमाणाभावे निश्चयेनात्र न किञ्चिदपि वक्तुं शक्यते ।

वस्तुसङ्कलनविषयेऽपि शूद्रकस्य महत्कौशलं दृश्यते । विविधकथासूत्राण्यादाय एकस्मिन् प्रधानकथानके सर्वं स तथा सङ्ग्रथ्नाति यथा सर्वाणि स्वकीयं पृथगस्तित्वं विहाय एकीभूतानि भवन्ति । चारुदत्तवसन्तसेनाप्रेम-विषयकप्रधानकथानके संवाहकशर्विलककर्णपूरककथानकानां ग्रथनं सप्रयोजनमिति तु स्पष्टमेव परं प्रधानप्रेमकथानक-गौणराज्यद्रोहकथानकयोरपि परस्परम् आन्तरिकः सम्बन्धः । एकस्य साफल्ये अन्यस्य स्थितिः अपरिहार्या इति अस्वीकर्तुं न शक्यते । येषां मते कथानकयोः परस्परं निरपेक्षभावत्वात् नाट्यद्वयस्यात्र सामग्रीति, तन्न युक्तम् । यतो हि तत्र न निरपेक्षत्वमपितु सर्वतोभावेन सापेक्षत्वमेव । न केवलमुत्तरार्धेऽपि तु प्रकरणस्य प्रथमार्धेऽपि वयं राज्यविद्रोहस्य विषये विविधसङ्केतान् प्राप्नुमः । द्वितीयाङ्के दर्दुरककथने चतुर्थाङ्के शर्विलककथने, एवमेव चतुर्थषष्ठाङ्कयोः आर्यकस्य बन्धनपलायनघटनयोः राज्यद्रोहकथावस्तुनः पूर्वसंकेतः स्पष्टतया लभ्यते एव । परं धन्यं शूद्रकस्य रचनाचातुर्यं यत् द्वयोरपि कथानकयोः सममेव युक्तियुक्त उपसंहारः दर्शितः ततोऽप्यधिकं गौणकथा-वस्तुनः कुत्रापि प्रभुत्वं न भवति अपितु तत् प्रधानकथानके एव अन्तर्हितं भवति । आर्यकापहरणवृत्तान्तं बिना चारुदत्तस्य तन्माहात्म्यं न सम्भाव्यते यत् शूद्रकस्य कौशलेन तेनार्जितम् । सर्वदा परोपकारदत्तचित्तः निर्धनश्चारु-दत्तः धनाभावेन न किञ्चिदपि परोपकारं कर्तुं शक्नोति, परं हृदयं तु तस्य परोपकाराय व्याकुलं भवति । आर्यक-वृत्तान्तः तस्य मनोरथस्य पूर्तौ सुतरां सहायः । अस्माकं सम्मानभावः चारुदत्त प्रति विशेषेण वर्धते यदा वयं तं महत्संकटसंभवेऽपि विपन्नमार्यकं स्वप्रवहणग्रहणाय विवशं कुर्वन्तं पश्यामः । अधिकरणेऽपि स आर्यकस्य विपत्ति-भयात् स्वजीवनसंकटेऽपि न तन्नामसङ्कीर्तनं करोति । अनेनैव चारुदत्तगौरवस्योत्कर्षो जायते । स्नेहकर्तव्ययोः संघर्षे कर्तव्यमेव विजयते । मानवत्वं च महीयते ।

पात्राणां चरित्रचित्रणे शूद्रकः अतिशयेन प्रशंसनीयं साफल्यं प्राप्नोति । तत्रापि नगरश्रीर्वसन्तसेना शीलनैपुण्यदाक्षिण्यादिभिः स्पृहणीयं गृहिणीपदं लभते, साधुकल्पवृक्षः चारुदत्तः यो जीवितसङ्कटेनापि चारित्र्यं रक्षन् मानवानामादर्शभूतः, क्रूरकर्मनिरतः मांसवृक्षः शकारः योऽन्ते स्वकर्मफलं भुङ्क्ते, कर्तव्यपरायणः स्वाभिमानी प्रणयी सुहृत् कर्मनिष्ठः शर्विलकः, कृतज्ञः शाक्यश्रमणः संवाहकः, विदग्धः विनोदी सर्वकालसुहृत् मैत्रेयः, कार्यनिष्ठः विटः, आत्मगौरववान् स्पष्टवादी धर्मशीलः चेटः स्थावरकः, परहृदयग्रहणपण्डिता वीरवधूर्मदनिकाः; पतिव्रता गृहिणी वात्सल्यमयी माता धूता, स्पृहणीयबालस्वभावो रोहसेनः । एते सर्वे सभूय प्रकरणमिदं लोकहृदय-ग्राहिपदे प्रतिष्ठापयन्ति । शूद्रकः यया सूक्ष्मेक्षिकया प्रधानपात्राणां चित्रणं करोति तथैव गौणपात्राणामपि । अत एव शूद्रकस्य साधारणात् साधारणं पात्रमपि नोपेक्षणीयम् । सर्वत्रैव शूद्रकस्य चरित्रचित्रणचातुर्यं सुतरां परिस्फुरतीव ।

संस्कृतनाट्यग्रन्थेषु-असूचितपात्रस्य प्रवेशो नैव युज्यते । मृच्छकटिकेऽपि पात्राणां प्रवेशः पूर्वसूचना-पूर्वकमेव क्रियते । प्रायेण तत्रैव प्रविश्यमानपात्रस्य विस्तृतः परिचयोऽपि दीयते । नाट्यसङ्केतेषु प्रायेण 'निष्क्रम्य पुनः प्रविश्य', 'नाट्येन प्रविश्य' इत्यादीनां प्रयोगः क्रियते । इमे सङ्केताः प्रायेण सर्वेषु संस्कृत नाटकेषूपलभ्यन्ते । कदाचित् पात्रस्य प्रवेशः 'नेपथ्ये' इति सङ्केतेन क्रियते ।

यद्यपि लोके शब्दसाम्यवशाद् हासे भासस्यैव प्रसिद्धिः परं वस्तुतः हासस्य यावानुत्कर्षः मृच्छकटिके तावान् विरल एवान्यत्र तत्र हास-परिहास-प्रहास-मृदुहास-अट्टहासेति, सर्वविधहासानां प्रदर्शनं जायते । व्यङ्ग्य-विनोदवाक्यान्यपि तत्र दृष्टिपथमुपयान्ति । मृच्छकटिके हासस्योत्पत्तिः पात्र-स्थिति-श्लेष-विचित्र-प्रश्नोत्तरादितो जायते । शकारमैत्रेयौ शूद्रकस्य हास्यपात्रे । तैश्च बहुविधहास उद्भाव्यते । शकारस्य हासः प्रथमं विनोदं जनयति परं शनैः शनैः प्रसरन् [illegible] नोति परं मैत्रेयस्य हासः सर्वथा शुद्ध एव, प्रथमाङ्के शकारेण सह

तस्य प्रश्नोत्तरम्, शब्दानामव्यवस्था—यथा 'किं भणसि चौरं कर्तयित्वा सन्धिर्निष्क्रान्तः' इत्यादि सर्वथा हास्योत्पादकम्। स्वस्य ताडितगर्दभेन, गणिकायाः पादुकान्तरप्रविष्टया लोष्टिकया, गायकस्य शब्दसुमनोदामवेष्टितवृद्धपुरोहितेन सह तेन प्रदर्शितं साम्यं कस्य हास्यं न जनयेत्।

इत्थमेव अवस्थागतः हासोऽपि न प्रकरणेऽस्मिन् न्यूनः। संवाहकस्य पृष्ठतः प्रतिमाशून्यमन्दिरेऽपसरणं, तत्र आत्मनः प्रतिमास्थाने प्रतिष्ठापनं, अन्यदुरोदरैस्तस्य रहस्योपलब्धिः, तत्रैव द्यूतक्रीडायाः आरम्भः अन्ते च बलात् संवाहकस्य हास्य सर्वं स्वाभाविकमेव, तथैव च दर्दुरकस्य विवशत्वात् माथुरकस्य अक्ष्णोर्धूल्युत्क्षेपणम्। चन्दनकवीरकविवादोऽपि तथैव मनोरञ्जकः। प्रश्नोत्तररूपेण मैत्रेयशकारयोः मैत्रेयकुम्भीलकयोः अथवा शकारविटयोः, शकारभिक्षुकयोः, शकारचेटयोश्च अथवा चारुदत्तशर्विलकयोः सम्भाषणान्यत्र विशेषेणोल्लेखमर्हन्ति।

संस्कृतनाट्यपरम्परानुसारेण प्रकरणेऽस्मिन् पञ्चसन्धीनामपि समीचीनो निर्वाहः। प्रथमाङ्के मुखसन्धिः द्वितीयात् चतुर्थपर्यन्तं प्रतिमुखसन्धिः, पञ्चमे गर्भसन्धिः, षष्ठात् नवमाङ्कपर्यन्तं विमर्शसन्धिः, दशमे च निर्वहणसन्धिरिति पञ्चसन्धीनां तत्र क्रमः।

प्रकरणकृतः शूद्रकस्य काव्यप्रतिभाऽपि तथैव दीव्यति यथा तस्य नाट्यकौशलम्। विविधच्छन्दोलङ्काराणां प्रयोगः परमसाफल्येन तेन क्रियते। मृच्छकटिकस्य काव्यसौन्दर्यं दृष्ट्वा राइडर (Ryder) महोदयस्तु इद काव्यमेव स्वीकर्तुमना प्रतीयते। अत्यन्तहृदयग्राहिणी हि शूद्रकस्य वर्णनपद्धतिः। यथा हि दारिद्र्यवर्णने—

दारिद्र्यात्पुरुषस्य बान्धवजनो वाक्ये न संतिष्ठते
सुस्निग्धा विमुखीभवन्ति सुहृदः स्फारीभवन्त्यापदः।
सत्त्वं ह्रासमुपैति शीलशशिनः कान्तिः परिम्लायते
पाप कम च यत्परैरपि कृत तत्तस्य संभाव्यते॥

चन्द्रोदयवर्णने यथा –

उदयति हि शशाङ्कः कामिनीगण्डपाण्डुः ग्रहगणपरिवारो राजमार्गप्रदीपः।
तिमिरनिकरमध्ये रश्मयो यस्य गौराः स्रुतजल इव पङ्के क्षीरधाराः पतन्ति॥

वृष्टिवर्णने यथा—

एषा निषिक्तरजतद्रवसंनिकाशा
धारा जवेन पतिता जलदोदरेभ्यः।
विद्युत्प्रदीपशिखया क्षणनष्टदृष्टा-
श्छिन्ना इवाम्बरपटस्य दशाः पतन्ति॥

रसनिरूपणेऽपि शूद्रकस्यैतादृशमेव कौशलम्। करुणस्य निरूपणे यथा—

दाक्षिण्योदकवाहिनी विगलिता याता स्वदेश रति-
र्हा हालंकृतभूषणे सुवदने क्रीडारसोद्भासिनि।
हा सौजन्यनदि प्रहासपुलिने हा मादृशामाश्रये
हा हा नश्यति मन्मथस्य विपणिः सौभाग्यपण्याकरः॥

तथा च

सुखं हि दुःखान्यनुभूय शोभते घनान्धकारेष्विव दीपदर्शनम्।
सुखात्तु यो याति नरो दरिद्रतां धृतः शरीरेण मृतः स जीवति॥

मृच्छकटिकं नाम तादृशं प्रकरणं यत्र समाजस्य साक्षाद्यथायथं चित्रणमस्ति। अनेन हेतुना, घटनाघटनपाटवेन, पात्रचरित्रवैचित्र्येण, हासादिना मनोरञ्जकत्वेन, संशय (Suspense) बाहुल्येन चान्यैश्च गुणगणैरिदं संस्कृतनाट्यवाङ्मयमूर्धाभिषिक्तं तद्रचयितुः शूद्रकस्य यशो दिक्षु विदिक्षु च प्रख्यापयतीति शम्।

The play Vidhiviparyāsam is a farce written by Sri Jiva Nyaya Tirtha. It is published from Calcutta in 1356 (Bengal era). The participation of the author in the religious conference held at Poona in 1944 for discussing the merits and the demerits of the draft Hindu Code Bill and the judgements of the two judges of the Bombay High Court who acted as umpires in the discussion declaring the Hindu Code Bill against the injunctions of the śāstras provided the motivation to the writer for the present play more in the form of a souvenir to the historic occasion than an independent production brought out of sheer urge for self-expression

without the help of human agency, Scientists would be enlighted by Him to prepare a machine for the purpose. Another interim arrangement could be made for relief of the women. Eunuchs might be employed in the matter of creation. The lady laughed. The young man mentioned that a minor operation might change a eunuch into a male or a female sex. To the utter surprise of the lady a eunuch, chased by a doctor, appeared then and there. The young pair was very curious about the change of sex in the body of eunuch. The doctor learning them to be unmarried asked for their help in the matter of an operation. The eunuch began to cry, but the others agreed to help the doctor. The latter again explained that a bachelor or a virgin could easily spare such part of the limb as could be of no use to them. This could be taken out since they were committed to the mission of no-creation, for grafting on a eunuch.

On hearing this, the pair became afraid mortally and to avoid the danger of parting with the limb, declared falsely that they had been already betrothed. The importunity of the doctor expedited the celebration of their marriage ceremony. According to current Hindu Law, both of them inherited some property and gold from their maternal relations and this facilitated their union. The doctor and the enunch were really faked personalities but they played their parts according to a premeditated plan. The story ends here".

Characterization

Vinod Sunder — Vinod Sunder, the hero, is just an ordinary young man but he has a fascination for modernism. His imagination reaches far beyond the realms of reality. He thinks that the downfall of Indian culture is due to the inequality between man and woman. He says:

आः क एष स्त्रीपुंसयोर्भेदमुपदिशन् भारतं चिरदुर्भाग्यरतं चिकीर्षति? लज्जावशाद् विकाशमलभमाना नारी तिष्ठतु परतन्त्रा, पुरुषस्तु निर्लज्जः सर्वसम्पदामधिकारमाप्नोतु। आश्चर्यम्।

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1. First act, page 5.

"Oh, who is he who wants to make India roll in bad luck for long by preaching the inequality of man and woman. Strange it is that a woman not developing her personality through modesty should remain dependent while man should come to exercise his right on the entire wealth."

He goes a step further and says that from now on it should be the duty of men to bear children.

विनोदसुन्दरः — विज्ञानबलाद् यदि वियति विहङ्गमवदुड्डयन्ते मनुष्याः, तिमितिमिङ्गिलवत् सलिलान्तर्धावन्ति बाष्पपोताः किमिति न पुरुषाः प्रसूयन्तां सन्तानान् ।

"Vinoda Sundera: If due to Science people can fly in the sky like birds or if ships can go about in the waters like whales and other big fishes then why not men (be able to) give birth to children?"

Sometimes he interprets the old texts in such a way as to fit in with his ideas and notions. If not anything else these interpretations do have their comic value:

विनोदसुन्दर — अभिमानिनि ! विनोदसुन्दरशर्मा न नर्मादरपरायणः । अपितु श्रूयताम् विधान परिषदः सदस्यवरेण दशमुखविद्याडुम्बरेण प्रतिपादितं यत् 'सा प्रशस्ता द्विजातीनां [दारकर्मणि मैथुने]' इति मनुवचने सति कन्याया लक्ष्यीभूतायाः प्राशस्त्यकीर्तनात् कन्याभिन्नस्य पुंसोऽपि तादृशे कर्मण्यप्राशस्त्यमात्रं द्योत्यते । द्विजातीनामित्यत्र लिङ्गनिश्चयाभावात् नारीणां नारीविवाहे पुंसां च पुरुषपरिग्रहेऽधिकारः सूच्यते ।

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1. First act, page 7.
2. First act, page 7.

Vinoda :- O you the proud woman, Vinoda Sundara Sharma is not given to jokes but listen, an M.L.A. Dasamukha Vidyadhara by name has said that in the words of Manu : सा प्रशस्ता द्विजातीनां दारकर्मणि मैथुने, the word सा refering to a girl merely indicates her more fitness (for marriage) thereby implying merely the comparatively less fitness of a man for such a thing. (Again) in the word dvijātinām the gender being left unspecified the indication is that women can marry women and men can marry men."

Equally fanciful and humerous is the interpretation by him of such Vedic verses as

अयं पन्था अनुवित्तः पुराणः[1], पुरुष एवेदं सर्वं यद्भूतं यच्च भाव्यम्[2], स्त्रियो निरिन्द्रिया ह्यदायादाः[3] न स्त्री स्वातन्त्र्य-मर्हन्ति ।

Vinod Sundar is a man who can talk on each and every subject but when the time of actually doing a thing comes all his idealism evaporates. When the doctor wants a part of his limb for grafting it on to a eunuch he refuses point blank and tells a lie that he is already engaged. What he actually wants is that he should remain a bachelor so that he may not be crushed with the duties of a householder. All his idealism and all his tall talk of equality of man and woman is only a camouflage for this desire of his.

Ghargharakantha - She is the heroine of the play. She loves modern dress and is out to fight for the freedom of women. She has no other concern than that. She shuns the duties of a housewife and wants to remain unmarried. When she is told that from now on women would not bear children she feels immensely happy. She has taken upon herself the vow of the upliftment of woman. She is the member of the Women's Association.

नारी समाजोद्धारिणी महिला सम्मेलन चारिणी रामाम्बा-सहकारिणी कुमारी घर्घरकण्ठाऽहम् । ममापि कौमार्य-धारणम्[4] ।

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1. First act, page 18.
2. First act, page 9.
3. First act, page 9
4. First act, page 18.

'I am Miss Gharagharkanthā, the companion of Rāmāmbā, given to the upliftment of women and running the women's Association. I too will remain unmarried till my last.'

When she comes across a Brāhmaṇa who wants to have a second wife, she asks him whether he would permit women to have two husbands:

घर्घरकण्ठा — भो ! स्त्रीणामपि पतिद्वयं त्वया स्वीक्रियते न वा ।[1]

'O do you agree to this that a woman should have two husbands or not?'

But when she finds that man is physically stronger than woman, she comes to realize her mistake. When she finds that the Brāhmaṇa runs swiftly but Rāmāmbā cannot, she has to revise her earlier opinion. The realization dawns on her that a woman cannot compete with man in physical strength and power:

अहो पुरुषस्य महती धावनशक्तिः । अस्माकं सभानेत्री
धावन्ती पदेन स्खलन्ती धूलिमलिनाङ्गा पुनरुत्थाय
शनैः शनैः सनिश्वासम् अनुसरति तमेव ब्राह्मणम् । मन्ये नास्त्येव
अत्रापि नारीपुरुषयोरिति वैषम्यम् ।
तयोः समत्वं त्रिषु लोकेषु[2] ।

"Oh the great capacity of a man to run. The President of our Association falls down while running, gets up again with her body soiled with dust and slowly follows that very Brāhmaṇa..........I think there absolutely is no equality between man and woman in the three worlds."

She gives out that she wants to remain unmarried but when the doctor demands a part of her limb she does not want to part with it and says :

अँ आँ यद्यप्यहं कुमारी, विवाहसम्बन्धस्तु जात
एवेति लज्जया नोद्घाटितम्[3] ।

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1. First act, page 12.
2. First act, page 13.
3. First act, page 19.

The farce विधिविपर्यासम् throws light on the most callous behaviour of the youngsters, both boys & girls who want to enjoy the carefree life with no sense of responsibility. The hero Vinod Sunder wants everything out of life but shuns the duties of married life. Likewise the heroine wants maximum freedom for girls but is not ready for the responsibilities of a householder. The author, by supplying a parallel episode of the Brahmana who is ready to do anything for having the progeny makes the farce energetic, humane & well balanced. It evinces the gap between the two generations. For older generation nothing is more important than having progeny for youngsters it is just the opposite.

In his enthusiasm to have excitement & novelty the hero comes with the absurd & impossible idea when he says: विज्ञानबलाद् यदि विपरीत विहङ्गमवदुड्डयन्ते मनुष्याः तिमितिमिङ्गिलवत् सलिलान्तर्धावन्ति वाष्पपोताः किमिति न पुरुषाः प्रसूयन्तां सन्तानान् । His farfetched imagination of interpreting the old text is unique. These two lines will suffice: द्विजातीनामित्यत्र लिङ्गनिश्चयाभावात्. नारीणां नारीविवाहे पुंसां च पुरुषपरिग्रहेऽधिकारः सूच्यते ।

The reason to remain unmarried for girls is totally different; they want to remain slim, maintain their figure, so they avoid the nuisance of child bearing. So says the heroine चारुचरित्रा: रामाब्धासङ्कारिणी, कुमारी धर्मरक्षाऽहम् । ममापि कौमार्यमारणम् ।

The farce is a fine psychological study. The author has a keen sense of observation of men and affairs. He is one going to indulge in tall talk, he is anxious to practise it. The plain fact is that in spite of the outward negation of the sexes, both males and females have a lurking desire to proclaim their manhood and womanhood and preserve their identity. This is the law of life. The [illegible] is carrying [illegible] playwright has been able to perceive it [illegible] without [illegible]

wants to be equal

श्रूयतां नः कौशलम् — प्रलम्बकेशच्छेदनं वक्षःपेषक-
पट्टबन्धनं व्यायामाभ्यसनं मृगयाव्यसनासञ्जनम् आसे-
धेनुकाचालनं सैन्याजीवग्रहणमवरोधाविरोधनं सम्पत्तौ
पूर्णस्वत्वदायाधिकारित्वविधानं सगोत्रासवर्णपरिणयनं
विवाहबन्धनच्छेदनञ्चेत्यादिभिरुपायैरिदानीमेव नारी-
स्वरूपं विपरिवर्तयितुं शक्यते[1] ।

Critical Appreciation

The play is unique in kind

The farce विधिविपर्यासम् throws light on the most callous behaviour of the youngsters, both boys & girls who want to enjoy the most carefree life with no sense of responsibility. The hero Vinodsunder wants everything out of life but shuns the duties of married life. Likewise the heroine wants maximum freedom for girls but is not ready for the responsibilities of a householder. The author by supplying a parallel episode of a Brahmana who is ready to do anything for having progeny makes the farce energetic, humane & well balanced. It also evinces the gap between the two generations. For older generation nothing is more important than having progeny for youngsters it is just the opposite.

In his entheusiasm to have excitement & novelty the hero comesout with the most absurd & impossible idea when he says: विज्ञानबलाद् यदि वियति विहङ्गमवदुड्डयन्ते मनुष्याः तिमितिमिङ्गिलवत् सलिलान्तर्धावन्ति वाष्पपोताः किमिति न पुरुषाः प्रसूयन्तां सन्तानान् । His far fetched imagination of interpreting the old text is unique. These two lines will suffice. द्विजातीनामित्यत्र लिङ्गनिश्चयाभावात् नारीणां नारीविवाहे पुंसां च पुरुषपरिग्रहेऽधिकारः सूच्यते ।
For girls the reason to remain unmarried is totally different. They want to remain slim, maintain their figure and otherwise enjoy the pleasures of life so they prefer to avoid the nuisance of child bearing. So says the heroine चर्चरकण्ठा: चर्चरकण्ठाऽहम् । ममापि कौमार्यमारणम् । The farce is a fine psychological study. Its author has a keen ~~sense~~ observation of men and affairs. It is one thing to indulge in tall talk, it is another to practise it. The plain fact is that inspite of the outward negation sexes, both males and females have a lurking desire to maintain their identity. This is the truth of life. The discerning eye of the playwright has been able to perceive it and present it to his readers and spectators. With the identity intact, marriage is an inescapable necessity of life.

Modernism is a thin veneer (वेनेयर) to cover it

up. Liberation is all a phoney talk, whether that of man or woman. There could not have been a more forceful way of expressing it than being called upon, all talk of avoiding marriage and definite assertion of remaining unmarried for life, to be called upon to state that one is married already. This is dramatic irony at its best.

The Ramayana in Thai Art

In dealing with Thai art, it is better to be a little familiar with the history of Thailand which is divided broadly in seven periods, the Dvārāvadi period, 6th or 7th - 11th Cen. A.D. the Srīvijaya period in southern Thailand, 8th-13th Cen. A.D., the Lopburi period circa, 11th-13th Cen. A.D., the Sukhothai period, 13th-14th Cen. A.D., the Ayuthaya period, 17th-18th Cen. A.D., the Thonburi period 1767-1782 A.D. and the Bangkok period from 1782 todate. Now, so far as the Dvaravati and Srivijaya periods are concerned, no paintings or stone carvings of the scenes from the Ramayana have been found in Thailand. It is in the Lopburi period that the Rāma story begins to appear. This was the period when the Khmer influence spread from Cambodia to the northeastern, eastern and central parts of Thailand. As the Khmers practised Hinduism more than Buddhism except in the 12th-13th Cen. A.D. the Hindu religious tradition with a powerful component of Vaisnavism in it became more active at this time. Rama being an incarnation of Visnu, his story came to be depicted in stone pediments and lintels of the many shrines built by them in different parts of Thailand. The best instance of the lineation of the Rama story in stone is provided by Prasad Panam Rung, the Panom Rung Temple of Thailand. It has on its lintels and gables, both inside and outside the sanctuary or on stones once forming the part of the structure but now separated from it and lying in the open such scenes from the Ramayana as the killing of Marica in the deer form, the abduction of Sita by Ravana, the presentation of the chopped off head of Indrajit to Mandodari, the chaining of Rama and Laksmana by the Nagapāśa and the wailing of the monkeys for that reason, the fight between Rāma and Rāvana and the former's truimphant return to Ayodhya. On a stone now lying in the

open is depicted the scene of two men looking like hermits with their matted hair together with a lady in between. The men possibly are Rama and Laksmana and the lady Sita. The carving in all likelihood depicts their life in the forest.

Just as in the Panom Rung Temple so in the Pimai Temple in spite of its having been built for Mahāyāna Buddhism in 1108 A.D., many stone pediments and lintels of the porches of the main centuary, of the southernmost fore-chamber and the gallries are carved with scenes from the Ramayana. The stone lintel on the western side of the fore-chamber carries a scene of Rama and Laksmana in Nagapasa. Bewailing monkeys are shown surrounding him. The lintal underneath the stone pediment of the western porch of the main sanctuary depicts the scene of the construction of a causeway to Lanka where one can see monkeys dumping stones into the ocean that is full of sea animals such as fish, crocodiles and mythical acquatic monsters. The northern porch of the main sanctuary has on the pediment an unidentified scene from the Ramayana. Two scenes are sculpured on the pediment and the lintel of the eastern porch of the main sanctuary. The one on the pediment might illustrate the descent of Ravana's grand uncle to adjudge the dispute between his grand nephew and Rama, a typically Thai insertion as pointed out earlier, in Rama story and the scene on the lintel probably represents the episode of the chopping off by Laksmana of the nose and the ear of Surpanakha while Rama and Sita, the latter resting in the lap of the former, look on. The lintel on the southern fore-chamber in front of the main sanctuary has a scene of a number of persons seated in a boat which might represent Rama's return from Lanka by sea after doing away with Rāvana. Two stone

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lintels which are probably fall outs from the gallaries surrounding the main sanctuary appear to be carrying scenes most probably from the Ramayana. One of these shows two persons, probably Rama and Sugriva borne on a palanquin by monkeys back into the ~~kw~~ town, presumably after killing by the former of Valin, the latter's brother.

During the Lopburi period small bronge figures of Hanuman used as standards on top of wooden poles have been found.

In the Sukhothai period (13th-14th Cen. A.D.) which has earned the distinction of being the most beautiful period of Thai art very few scenes from the Ramayana have been discovered in sculpture and painting inspite of the Rama story being well known as evidenced by the presence of the word Rama in the name of the third and the well-known king of the Sukhthai dynasty Ramakamhaing, the Great as also the stone inscriptions of the period.

As for the Ayuthaya period (14th-18th Cen. A.D.) which was the most glorious period of Thai history, very little of the Rama story has survived in sculpture and painting because of the loss of the city to the Burmese in 1767 who completely burnt it down. The acquaintance with the story in that period, however, is testified by the occurrance of the word Rama in the official name Ramathibadi I, Sanskrit Ramadhipati, of U Thong, who founded Ayuthaya in 1350 A.D.

In the Thonburi (1767-1782) and the Bangkok (1782- periods the kings themselves being great scholars of the Ramakien, it was but natural that the interest of the monarchy in Rama story should come to be reflected in art,

particularly painting and sculpture. The best paintings of the period are found in what Phra Kaeo, popularly known as the Temple of the Emerald Buddha. One hundred and seventy eight in number painted along the galleries going round the Temple, they depict the Ramayana story from the birth of Sita to the final war of her two sons with the help of two of Rama's younger brothers. Apart from the mural paintings in the Temple, pieces of interest from the Ramayanic point of view are the stone statues of Hanuman and Suvarna maccha.[1] These can be seen in the northeastern angle of the Ubosoth, Uposatha. They probably belong to the reign of the third king of the present dynasty. In the reign of the fourth king, there were no major sculptures or paintings based on the great epic, though he happened to be the author of a dramatic poem on one of its episodes himself. Ramayanic scenes came to appear from his time onward as minar arts, a situation that continues even to this day. These scenes are found embroidered on fans, pillow covers, or found engraved on neillo works such as belt heads, cigarette cases or appear on trays or other items of crockery and many other kinds of objects that serve as great attractions for tourists. The other Ramayanic pieces of art belonging to the period under refernece are the bas reliefs, as many as one hundred and fifty two in number, found in what Phra Jetubon, the Funerary Temple of the present ruling dynasty of Thailand, which depict the central episodes of the Rama story.

The mural paintings in the Vihara of Wat Nang phya in Phitsnulok in Northern Thailand and the marble panels, as

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1. A half female and half fish character believed to be Ravana's daughter and a fish mother.

many as one hundred and fifty two, relating the Rama story, after king Rama I version of the Ramayana, in clockwise direction from Ravana's abduction of Sita to the pursuit by Rama, the fight among the demons and the monkeys, till the catching of Ravana's friend Sahasteja by Hanuman. Apart from the marble panels, the wooden panels of the ordination hall of Wat Po referred to above, represent again the episodes from the Ramayana. The northern panel of the eastern door on the north depicts the scene of Hanuman breaking the neck of Indrajit's elephant mount when he (Indrajit) disguises himself as Indra and the southern panel depicts the scene of the destruction by Laksmana of the invulnerable ceremony of Indrajit. The northern panel on the southern door on the east represents the episode of the fight between Hanuman and Sahasteja whereas the southern panel of Hanuman and Virun-chanibang. The first panel of the southern door on the west shows the scene when Ravana sprinkles magical water on the corpses of his dead relatives and friends to revive them and the second of the death of Ravana himself. The western door on the north represents the story of the two sons of Rama. The other famous wooden caving connected with the Ramayana in Wat Po appears on a pediment of a Vihara representing the scene of Hanuman's fight with the two sons of Ravana, who were born, according to Thai version, from an elephant mother.

The National museum of Bangkok has a couple of interesting pieces of art connected with the Rama story. Just in front of it in the open stands a majestic figure of Rama with a bow in hand symbolizing as it does the love of the Thais for the great hero. Inside the building the most noteworthy object, among others is a wooden screen painted in gold and black lacquer, a relic of the period of the first king of the present dynasty. One side of it it depicts the

scene of Indrajit who transforms himself into Indra and shoots arrows that turn out to be groups of Nagas and on the other Ravana's death.

Before concluding the present study it is pertinent to emphasize once again the fact that the Ramakien still excersizes pervasive influence on Thai life. It surplies the Thais with a ceaseless flow of figures, of phrases, of ideas, of inspirations, of works of art. A song of the human heart, it has a kind of romantic charm for them and gives them unbounded joy and happiness even in the present times when the glory of the east is being fast shadowed by the glamour of the west.

Prof. Mahesh Tiwari.
C-11/18
Model Town

कुच्ची

कुच्छी

MONGKUT

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आधुनिक समस्याप्रधान नाटक

'नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम्' यह उक्ति इस बात की ओर संकेत करती है कि समाज में भिन्नरुचियों वाले लोग भी नाटक के प्रति समान रुझान रखते हैं। इसका कारण शायद यही है कि मनुष्य, जो अपने आस पास होने वाली घटनाओं को उनके बेढंगेपन के कारण उदासीन होकर देखता है वही और वैसी ही घटनायें जब नाटक में दिखाई जाती हैं तो उन्हें आंखें फैलाकर और मुंह खोल कर देखता है। घटनायें वही होती हैं लेकिन उनको प्रस्तुत करने का ढंग विलक्षण होता है। यदि ऐसा न होता तो समस्या प्रधान नाटकों की नींव ही न रखी जाती। आधुनिक काल में जिन समस्याओं से साधारण व्यक्ति परेशान है उन्हीं समस्याओं को नाट्य का परिधान पहना कर सबसे पहले रखा सुन्दरराज ने। उन्होंने सास बहू की लड़ाई, कलही सास की अच्छी वधू के प्रति विमनस्कता, और अपनी दुष्ट कन्या के लिए विशेषानुराग निरूपित करके जहां प्रेक्षकों का मनोरंजन करने में सफलता प्राप्त की है वहां एक बहुत बड़ा प्रश्न चिह्न ~~चिह्न~~ चिन्ह भी लगा दिया है। क्या अच्छी से अच्छी बहू भी सास के कठोर ~~वचनों के~~ वाग्बाणों से कभी न बचेगी अथवा ननद के व्यंग्य ~~वाणों~~ रूपी विष को हमेशा ही उसे चुपचाप पीना पड़ेगा। ~~यही प्रश्न चिह्न और यही समस्या सुन्दरराज ने अपने एकांकी नाटक~~ स्नुषाविजय में उठाई है। ~~नाटक की कथावस्तु इस प्रकार~~ है: दुराशा नामक दुष्ट सास सच्चरित्रा नामक वधू के पीछे पड़ी हुई है। दुराशा का पति सुशील उससे स्पष्ट कह देता है कि तुम्हें अब आगे वधू के वश में रहना है। सास ने पति से कहा कि जब मैं तुम्हारे वश में न रही तो बहू किस खेत की मूली है। सुशील ने कहा कि वृद्ध माता पिता का पुत्र और वधू के वश में रहने में ही कल्याण है। दुराशा ने कहा कि आप वश में रहें मैं गृहस्वामिनी रही हूं और रहूंगी। पिता ने अपनी स्थिति को डावांडोल ही समझा और सोचने लगा:

भार्यावशो यदि भवामि वधूविरोधी
पुत्रो गुणी स विमुखो मयि तेन हि स्यात्।
वध्वां भजामि यदि वत्सलतां दुराशा
मिथ्यापवादमपि मे जनयेदतीव।

अगर मैं तटस्थ रहूं तो शायद अच्छा परिणाम निकले। मैंने अपनी पत्नी की सखी चारुवृत्ता से भी प्रार्थना की है कि मेरी पत्नी की बुद्धि शुद्ध कर दो।

चारुवृत्ता दुराशा से मिलने आती है तो दुराशा उसे बताती है कि ऐसी बहू आ गई है जो कांटे की भांति चुभ रही है। चारुवृत्ता के पूछने पर कि बहू क्या गड़बड़ करती है दुराशा उत्तर देती है - छिपा कर तेल रखती हूं तो चुपड़ लेती है, बन ठन कर शाम को पति के सामने विलास पूर्वक जाती है। इस प्रकार वह मेरे बेटे को वश में कर लेना चाहती है। मैं भला इसे कैसे सह सकती हूँ। दूसरे क्षण ही कहने लगती है। मेरा दामाद तो अपनी मां के वश में है, मेरी कन्या को कुछ समझता ही नहीं। एक दिन दामाद मेरे घर आया तो उसके लिए जो दही आया, उसे बिना मुझसे पूछे अपने पति को भी परोस दिया। (लगता है कि विवाह हो जाने पर सास बेटे को बेटा न समझ कर स्वयं ही अपनी बहू का पति ज्यादा समझने लगती है।) मैंने दामाद और अपनी कन्या के लिए जो अच्छा कमरा नियत किया, वहां बहू पहले से ही पति के साथ सोने के लिए पहुंच गई। इस पर चारुवृत्ता उसे समझाती है कि -

स्नुषा यदि सुखं भर्त्रा शयीत रुचिरे गृहे।
पौत्रो भवेद् गुणी कश्चिद्यस्त्वां संमुद्धरेत् ॥

किन्तु स्वार्थी दुराशा तो इस सलाह को भी अपमान ही समझती है और अपनी व्यथा बताती है:

अप्रसूतात्मजायां मे तनूजायामहं कथम्।
अपत्यालङ्कृतोत्सङ्गां प्रेक्षे तामिह शत्रुवाम् ॥

बिना नाती का मुंह देखे पोते से भरी वधू की गोद मेरे लिए असह्य है। मेरी बहू तो इतनी धृष्टा है कि अपने पिता के घर से आये हुए लोगों का बहुत प्रकार के भोजन से सत्कार करती है। इतना ही नहीं उनके चले जाने पर दुखी हो जाती है। दुराशा का बस चले तो वह बहू के मायके वालों का आना जाना एकदम बन्द कर दे।

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दुराशा की बेटी दुर्ललिता भी महादुष्टा है। जैसी मां है वैसी ही बेटी। भी है। वह मां को समझाने के स्थान पर उसकी विद्वेषाग्नि में घृत का काम करती हुई अपना जीवन यापन करती है। दुराशा का दूसरा पुत्र और सच्चरित्रा का देवर भी लम्पट है। वह अपने देवर को अधिक मुंह नहीं लगाती इसलिए दुराशा बहू को भी कोसती रहती है। उसके मन में तो यह बात घर कर गई है कि किसी न किसी तरह से इस बहू को भगाना है और अपने लड़के की शादी दुबारा करके दूसरी बहू लानी है चाहे वह वेश्या ही क्यों न हो। चारुदत्ता उसका मन्तव्य जान कर उसे समझाती है: त्यज दुर्गुण-सम्पत्तीं भज साधुगुणान् द्रुतम्।
इतः परं ते कर्त्तव्यं केवलं कालपूरणम्॥
लेकिन भला दुराशा के मस्तिष्क में इतनी सीधी सी बात कैसे घुस सकती है। इतने में दुराशा का पुत्र सुगुण अपनी मां के सामने पड़ जाता है। दुराशा उसे खूब डांटती फटकारती है और बहू की शिकायतों का ढेर लगा देती है। पुत्र समझाता है कि अब आप दोनों को चाहिए कि गृहस्थी का सारा भार पुत्र और वधू पर छोड़ कर स्वयं विश्राम करें। दुराशा को यह बात सुन कर तन बदन में आग लग जाती है और ज़ोर ज़ोर से चिल्लाने लगती है कि तब तो सारा धन बहू अपने भाई को दे देगी और हम लोगों को खोखला कर देगी। तुम उसके वश में पूरी तरह हो गये हो उसने ज़रूर कोई मन्त्र तन्त्र तुम्हारे ऊपर कर दिया है। और सुनो अपनी पत्नी के कुल परिचय:

तस्याः पिता विदित एव पुरातिदुष्टः
माता च दुर्मतिरिति प्रथिता पृथिव्याम्।
भ्राता वियोऽथ भगिनी व्यभिचारिणीति
ख्याता न वेत्सि खलु तत्कुलमर्भकस्त्वम्॥

पुत्र मां के चरणों पर गिर पड़ता है और कहता है कि तुम अपनी बहू को भी अपनी पुत्री क्यों नहीं समझती। मां तो इतनी जल्दी मानने वाली नहीं है। हार कर पुत्र पूछता है कि इस समस्या का उपाय तो बताओ कि क्या किया

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जाय। दुराशा का समस्यासमाधान भी उसी की तरह टेढ़ा है:

तव क्वाचितं संकुचितं निकेतं निधाय दारानुदरान्तभृत्यै
धान्यं प्रदेयं प्रतिवासरं मे हस्तेन वृद्धा मम पुत्रिकायाः॥

अब मेरी लड़की दामाद के साथ मेरे घर मे आकर रहेगी और माता पिता की सेवा करेगी। अगर ऐसा नहीं हुआ तो मैं विष खाकर मर जाऊंगी।

इधर सच्चरित्रा वधू की समझ मे आजाता है कि मेरे पति मेरे प्रति दृढ़ अनुराग रखते हैं, पर साथ ही मातृभक्ति भी उनमें है। वह एक दिन अपने पति से कहती है कि सास जी तो आपके कमरे में आने वाले दरवाजे पर ही सिर रखकर सोती है। मैं आपसे कैसे और कबतक छिप छिप कर मिलती रहूं। दिन भर जिन कामों को करने में मुझे रोकती हैं। रात को कहती है वही सारे काम करो जिससे मैं आपसे मिल न सकूं। इसका उत्तर सुगुण पति क्षुब्ध होकर देता है।

श्वश्रूजनः कांक्षति दुष्टचित्तो गर्भं स्नुषायास्सुरतं विनैव।
आहार सम्पत्तिमहो विनैव शरीरपुष्टिं गृहकृत्ययोग्याम्

मां दुराशा दामाद और लड़की का परस्पर मिलन और सुरत अत्यधिक चाहती हैं लेकिन हम दोनों का मिलना पता नहीं उन्हें क्यों नहीं सुहाता। पति कहता है - सब कुछ सहो। पत्नी कहती है तुम्हारा प्रेम बना रहे सब कुछ सहूंगी।

इधर ससुर सुशील भी अपनी पत्नी का बहू के प्रति दुर्व्यवहार देख कर खिन्न हैं। पुत्र ने निश्चय किया है कि इस घर में माताजी बनी रहें हम दोनों अन्यत्र चले जायेंगे। ससुर ने बुद्धिमानी का परिचय देता है और योजना बनाता है कि बुढ़िया दुराशा ही दूसरे घर जायगी। इसके साथ ही एक और दुष्टग्रह का आविर्भाव होता है और वह है सुगुण की बहन ~~और दुराशा की लड़की तथा सच्चरित्रा की ननद~~ दुर्ललिता। वह आते ही दोषारोपण करती ~~किया~~ सुशील पर और सुगुण पर कि आप दोनों

प्रधान
आधुनिक समस्या नाटक (2)

पिता पुत्र ने मिलकर मेरी मां की उपेक्षा की है। बहू के कारण कहीं सचमुच ही मेरी मां मर गई तो क्या होगा। इधर मेरा भी तो बुरा हाल है। मुझे मेरी सास ने मुझे दोषी ठहरा कर मुझे पति के घर से निकलवा दिया है अब मेरा भी तो यही रहना होगा। पिता सुशील यह सुनकर आग बबूला हो जाता है और कहता है:

बसनादेयं वित्तं दातव्यं भूषणादेयम्।
भाजनकृते ममेदं देयमिति स्वं हरत्यहो दुहिता ॥

साथ ही अच्छी कन्या के बारे में कहता है.

सुगुणा तनया निजेन पित्रा मितमर्थं गमितापि तृप्तिमेति
सुगुणो रमणश्च पुत्रिकायाः श्वशुरौ तृप्तमना धिनोति वाक्यैः ॥

दुर्ललिता बताती है कि मां बहू के साथ नहीं रहना चाहती। बहू कहीं दूसरे घर में जा कर रहे। सुशील ने कहा नहीं तुम्हारी मां को ही कहीं दूसरे घर में जा कर रहना होगा। उसे प्रतिमास भोजन आदि मैं दिया करूंगा।

दुर्ललिता इस बात से प्रसन्न हो जाती है कि अब कहीं अन्यत्र रहना होगा। वह अपनी मां को बुला कर लाती है। दुराशा आते ही कहती है कि तुम्हारी पत्नी ने तुम्हे और तुम्हारे पिता को तो अपने वश में कर ही लिया है। मेरा गुजारा यहां होना मुश्किल है मैं तो कहीं और जा कर रहूंगी। मुझे मेरी लड़की दुर्ललिता के गहने बनवाने के लिए धन दो। सुशील को फिर गुस्सा आ जाता है और वह कहता है:

पुत्रीनाम्नी मूषिका जन्मगेहात्।
किञ्चित् किञ्चित् वस्तु गूढं हरेत् किम् ॥

सुशील अपनी पत्नी के वचनों से तंग आकर उसे मारने के लिए डंडा भी उठा लेता है लेकिन बेटा सुगुण अपनी मां को बहुत सारा धन दे देता है कि चलो तुम गहने बनवा लो लेकिन प्रसन्न रहो। यहीं नाटक समाप्त होता है।

इस नाटक के लेखक ने सदियों से चले आ रहे सास-बहू के मनमुटाव को मनोवैज्ञानिक ढंग से प्रस्तुत किया है। जो सास आज तक घर में राज्य करती आ रही हो वह एक अपने

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खुशी से

से आयी अवस्था की, पराये घर की लड़की को स्वामिनी, कभी भी नहीं मान सकती। यह तो हुआ एक पक्ष, दूसरा पक्ष है और भी जोरदार है और वह यह कि जिस मां से लड़का आज तक मनुहार करके लड़ाई, या जिद करके अपनी सारी बातें मनवाता था, अब उसे मां फालतू सी लगने लगे यह भी एक कचोटने वाली स्थिति होती है। जो लड़की अपना घर बार छोड़ कर, सगे सम्बन्धियों को छोड़ कर आई है उसे भी वैसा नहीं तो कुछ तो प्रेम पाने का अधिकार है ही, फिर वह यह भी नहीं चाहेगी कि उसके आते ही उसका पति मां से बिल्कुल विमुख हो जाय। बेटा तो और भी संकरी पगडण्डी पर खड़ा है इधर पत्नी का प्रेम खींचता है तो दूसरी तरफ मां के प्रति कर्त्तव्य भी जोर मारता है। न पत्नी को छोड़ सकता है न मां को नाराज करना चाहता है। और सब से दुखी होता है घर का सबसे बूढ़ा सदस्य, लड़के का पिता जिसने आजतक अपनी इज्जत को बहुत ढांप संजो कर रखा था, और आज जैसे अपने घर की दीवारें भी गिरती नजर आने लगती हैं। यह समस्या हर घर की नहीं तो हर गली की अवश्य है।

नाटक के पात्रों को प्रस्तुत करने का ढंग लेखक का ढंग श्लाघनीय है। बुराई स्थूल है, फैली हुई है, ज्यादा जगह घेरती है इसलिए सास दुराशा पूरे नाटक पर छाई हुई है लेकिन सच्चरित्रता एक सुगन्ध के समान है। दिखाई कम देती है लेकिन अपना अस्तित्व सब लोगों को अनुभव करवा देती है, बहू सच्चरित्रा स्टेज पर कभी नहीं आती, सदैव पर्दे के पीछे रह कर बात करती है लेकिन दर्शक के मानस चक्षु के समक्ष अधिकतर वही रहती है। सास के वचनों का उसपर क्या असर हो रहा है, ससुर की सम्वेदना से उसके चेहरे पर कितनी हंसी की रेखायें उभरती हैं अथवा पति के प्रेम से उसका चेहरा कितना खिलता है यह दर्शक अपने आप अनुमान लगा लेता है।

जिस तरह से एक सच्चरित्र व्यक्ति में बहुत से

गुणों का समावेश हो तभी वह सच्चरित्र व्यक्ति कहला सकता है इसी तरह 'स्नुषाविजय' में एक से अधिक गुणों का समावेश है। यह एकांकी है, समस्या प्रधान है, सामाजिक है, मनोवैज्ञानिक है, अभिनेय गुणों से भरपूर है लेकिन एक तत्त्व इसमें कम लगा है और वह है हास्य का तत्त्व। हालांकि डॉ० वी. राघवन जिन्होंने इसे नाटक का एकांकी का संपादन किया है इसे प्रहसन की कोटि में रखा है, लेकिन मुझे इसे पढ़ते हुए एक भी स्थल पर हंसी नहीं आई, हो सकता है मुझमें हास्य को समझने की शक्ति न हो। इसे प्राचीन अंक की कोटि में अवश्य रखा जा सकता है जिसकी परिभाषा है :

उत्सृष्टिकाङ्क एकाङ्को नेतारः प्राकृता नराः।
रसोऽत्र करुणः स्थायी बहुस्त्रीपरिदेवितम्।
प्रख्यातमितिवृत्तं च कविर्बुद्ध्या प्रपञ्चयेत्।
भाणवत् सन्धिवृत्त्यङ्गान्यस्मिन् जयपराजयौ
युद्धं च वाचा कर्तव्यं निर्वेदवचनं बहु॥

भ्रान्त भारत नाटक के लेखक गोकुलदास तेजपाल संस्कृत महाविद्यालय के छात्र नागेश पण्डित, शालिग्राम द्विवेदी और अच्युत पाण्डेय हैं। इसकी प्रति श्री विश्वनाथ पुस्तकालय वाराणसी से प्राप्त हुई है। इसका अभिनय 1968 में वाग्वर्धिनी सभा के उत्सव में हो चुका है। इन तीनों लेखकों ने इसमें समस्या उठाई है कि आधुनिकता के नाम पर भारत भ्रष्ट हो रहा है। नान्दी में ही ऐसा आशय व्यक्त कर दिया है :

भारत त्वदीय चरणौ शरणं सदास्तु भ्रान्तस्य
भद्रा विमुखोद्यतभारतस्य भद्रविमुखे
यत्सङ्गतोऽभवदिदं सुरराज्य-पूज्यं वर्जं विमोह ऋषि-राजनिवास भूमिः।

यही नान्दी पाठ एक नट जाति के व्यक्ति ने नाटक के प्रारम्भ में किया और बाकी सारे पात्रों का अभिनय किया महाविद्यालय के छात्रों ने।

नान्दी के पश्चात् आरम्भ में नारद रंगमञ्च पर प्रगत भारत का विवरण देते आते हैं। वे आधुनिकता की ओर

हैं कि कैसे पुरातन मान्यतायें विनष्ट हो रही हैं और अंग्रेज़ियत की बाढ़ आ रही है।

जातं यद्दशजातं जगदिदमुग्रतरं चोत्पतेत् स्वदते ताद्दियाया वृद्धि संस्कृत विद्यां हसते। मूढोऽभयं भयामिव मनुते।

नारद का शिष्य वास्तविकता से अच्छी तरह परिचित है अत: कहता है:

पर्वतो वाथ पुरुषो दूरादेव हि शोभते।
किंवदन्ती कृतार्थास्मिन देशे भारतसंज्ञके॥

आर्य वर्णितानां गुणानामन्यतमोऽपि न लभ्यते भारतीयेषु।
उत्पश्यामि बलवत्पतनमेतेषाम्।

आज के भारत में आपके बताये कोई गुण न रहे। भारतवासियों का घोर पतन हो रहा है।

संस्कृत संस्थाओं के विषय में नारद टिप्पणी करते हैं: आसां चापि स्थितिरनाथवृद्ध-वनितानामिव चिन्तनीया। प्रश्न है कि इस देश में जो असंख्य तपस्वी, ब्राह्मण और सद्गृहस्थ हैं। वे क्यों नहीं संस्कृति रक्षा के लिए कुछ करते। नारद ने कहा है कि तपस्वी तो धनी मठाधीश बन गये। ब्राह्मण कुछ तो जीविका हीन हैं और शेष पतित हो गये हैं। गृहस्थ आलसी हैं और बुरे लोगों का साथ देते हैं। ऐसा अंग्रेजी शासन के प्रभाव के कारण हुआ है।

नारदजी का कहना है कि संस्कृति की रक्षा विदेशी शिक्षा के ~~द्वारा~~ साथ कैसे सम्भव हो सकती है:

आरोप्य मादनी बीजं फलमाम्रं लभेत क:।
मूलमुच्छिद्य से चेच्छेत् को विद्वान् वृक्षस्य रक्षणम्॥

अब तो स्थिति यह है कि यदि कोई काशी जाता है तो उसे पागल कहा जाता है पेरिस और बर्लिन जाने वालों को आधुनिक शिष्ट कहा जाता है।

नाटक में अभिनय का एक प्रस्ताव रखा जाता है ~~नया परिवेश है~~ कि आधुनिक विद्वानों का एक सम्मेलन किया जाय। सम्मेलन होता है और उसमें इस विषय पर वादविवाद होता है कि विवाह के लिए लड़के और लड़की की अवस्था ~~उम्र~~ कितनी होनी चाहिए। इस सम्मेलन के सभापति नागेश का कहना है कि अंग्रेजों ने देखलिया है

कि धर्म परिवर्तन कराने के लिए बल प्रयोग सफल उपाय नहीं है। अतः उन्होंने दूसरा उपाय अपनाया है कि इतिहास को ही बदलो। महापुरुषों के जीवन चरित को इस प्रकार बदल दो कि लोगों का उन पर विश्वास ही न रहे। इस राज्य में शब्दों में उन्नति है, अर्थों में नहीं;

अत्र राज्ये शब्दे सर्वं समुन्नतं जोघुष्यते अर्थे तत्सर्वं विपरीतमनुबोभूयते।
एतत्राज्यं वाचालता- साम्राज्यम्।

सभापति के भाषण के बाद चुन्नीलाल व्याख्यान देते हुए कहते हैं शास्त्र का कहना है कि कन्या का विवाह १२-१३ वर्ष की अवस्था में कर देना चाहिए। हिन्दू इस शास्त्र वचन को मानते हैं, शासन को अथवा सरकार को चाहिए कि इसके विरोध में कानून न बनाये। विष्णुदत्त शुक्ल इस प्रस्ताव का अनुमोदन करते हैं। एक विरोधी सज्जन कहते हैं, युवावस्था में विवाह करने वाले पश्चिमी देश तो पर्याप्त उन्नतिशील हैं भारत में भी ऐसा क्यों न किया जाय। इसके उत्तर में कहा ~~गया~~ जाता है कि तब तो भारत भी पेरिस बन जायगा, जहां विवाह की आवश्यकता ही नहीं रह ~~गई है~~। जाएगी।

नाटक में राजकीय सत्ता की स्पष्ट शब्दों में निन्दा की गई है (यथा हस्तं च क्षीयते धार्मिक कृत्ये) नारद का कहना है कि धारासभा में केवल धार्मिक लोग ही जायें। उनका यह भी कहना है कि स्त्री और पुरुष की अवस्था में २० वर्ष का अन्तर हो। यथा वरेण विंशतिवर्षज्येष्ठेन भाव्यम्।

वाइसराय की सभा अपनी ओर से प्रस्ताव भेजती है - विवाहवयो राजानुशासनं निजाधिकारेण व्यर्थयतु भवान्। कन्या विवाहवयो निर्णये हिन्दूनां ~~च~~ मुस्लिमानां चास्तिकानां सदाचारिणां महान् विरोधो वर्तते। धर्मप्राणानां हिन्दूनां मुस्लिमानां चानादरस्य तु परिणामो ~~विक्षोभमो~~ विक्षोभो भविष्यति इति भवताग्रतोऽवधेयम्।

दूसरा प्रस्ताव यह पास होता है कि यदि बिल पास भी हो जाय तो हम लोग उसे माने नहीं। तीसरा प्रस्ताव यह है कि नाममात्र से हिन्दु किन्तु वस्तुतः धर्मविरोधी लोगों का वाइसराय की सभा में प्रवेश न हो। संस्कृत का प्रचार कम होने से धर्म की च्युति होती जा रही है।

नाटक का रङ्गमञ्चीय प्रयोग - संवादिक शैली नितान्त सरल एवं रोचक है।

इसका चरमपतन देशज और विदेशी शब्दों के प्रयोग से विशेष बढ़ जाता है
जैसे हैट, सैन्ट, बोतल, होटल, चुरुट, नौकरी, पागल, अलमस्त, बराण्डी,
मैडम, मखमल, पार्सल, भाभी इत्यादि। कहीं कहीं हिन्दी लोकोक्तियों का
भी प्रयोग संस्कृत वाग्धारा के बीच किया गया है जैसे - सूखा बंगाली भात

हास्य उत्पन्न करने के लिए संवाद में शास्त्रार्थी वक्ता और
श्रोता रङ्गमञ्च पर अन्ध, मूर्ख चण्डूल, ग्रामीण आदि अपशब्दों का प्रयोग
ही नहीं करते वरन अभिनय को सजीव बनाने के लिए लाठी भी हाथ
में ले लेते हैं। जैसे विद्यार्थी- (दण्डमुद्यम्य) एषोऽपि भवति।

अन्य उपायों से भी संवादों में हँसी की मात्रा बढ़ाई गई है। जैसे
वादी कहता है कि मेरी भाभी विवाह हो जाने पर भादों की भैंस की भांति
मोटी हो गई है और मेरी बहन विवाह न होने से पिता के घर पर पूस
मास की भैंस के समान दुबली है। वादी की भाभी अलमस्त है।
नाटककार की भाषा में बल है। वह रङ्गमञ्च पर एक मूर्त चित्र सा प्रस्तुत कर देता है। अधिक सन्तान उत्पन्न करने वाले
परिवार का दयनीय चित्रण है:

एकश्चतुष्पादिव कम्पतेऽर्भो दोर्भ्यां गृहीत्वा चरणौ जनन्याः।
अन्यस्तदङ्के करुणं विरौति द्वैवं विनिन्दत्यपरस्तु गर्भे॥

जैसे ज्योतिषी के घर में प्रतिवर्ष एक पंचाङ्ग बढ़ता है वैसे ही प्रौढ़ के विवाह
करने पर प्रतिवर्ष एक एक सन्तान उत्पन्न होती है।

कोई भी घटना पर्दे के पीछे नहीं होती, नेपथ्य से परह सन्देश
न कहकर उसे डुग्गी पीटने वाले के द्वारा रंगमञ्च पर कहलवा दिया
जाता है। बस उसका काम है केवल सूचना मात्र देना, वह रङ्गमञ्च पर
अपनी सूचना देने के लिए आता है और सूचना देकर चल देता है।
केवल एक कमी खटकती है और वह है लम्बे लम्बे भाषण।
लम्बे भाषण कई स्थानों पर नाट्योचित प्रतीत नहीं होते। नारद
का भाषण तीन लिखित पृष्ठों में समा सकता है।

इस नाटक में भाषायें भी अनेक हैं, परन्तु प्राचीन भारतीय
नियमों के अनुसार प्राकृत न होकर आधुनिक भाषायें
हैं। इसमें डुग्गी पीटने वाला छः पात्रियों का अपना
सन्देश हिन्दी खड़ी बोली में देता है।

एक अंक में अनेक अलग अलग दृश्य हैं। एक
दृश्य अपने में पूरा हो जाता है तब दूसरा शुरू

होता है। भ्रान्त भारत नाटक प्राचीन परम्परा से बिलकुल अलग हट कर है। लेकिन समसामयिक समस्या पर जनता को जागरूक करने का संस्कृत नाटक द्वारा प्रयास। किसी संस्था के विद्यार्थियों द्वारा नाटक लिखना, अभिनय करना और प्रकाशन करना एक नये उत्साह का द्योतक है।

जिस प्रकार सुन्दरराज का स्नुषाविजय एकांकी भी है, डा० राघवन के शब्दों में प्रहसन भी है और समस्या प्रधान भी है उसी प्रकार श्री जीवन्याय तीर्थ का विधिविपर्यास प्रहसन भी है और समस्या प्रधान भी है। कवि का कहना है कि स्त्री और पुरुष में प्राकृतिक और मौलिक अन्तर है इस भेद को मिटा कर दोनों को समान बनाने का कृत्रिम प्रयास जो प्रगतिशीलता के नाम पर किया जा रहा है वही कई समस्याओं का जन्मदाता है।

नाटक का नायक विनोद सुन्दर स्त्री और पुरुष विषयक धर्मशास्त्रीय विषमता का कट्टर विरोधी है और कहता है:

एको गर्भः सन्देह सन्दर्भ एको बीजं तुल्यं किंतु मूल्यं विभिन्नम्
पुत्रः प्राप्तस्तात सर्वस्वमान्यः पुत्री मूत्रीभावमेतीव घृण्या।

उसका कहना है कि विवाह के बिना भी वैज्ञानिक तरीके से केवल पुरुष सन्तान पैदा कर लेंगे और स्त्रियां भी स्त्रियां ही क्यों बनी रहें वे भी पुरुष बन सकती हैं। इसका एक सरल सा 10 सूत्री कार्यक्रम है। 1. लम्बे बालों को काट कर पुरुषों जैसे छोटे बाल कटवा लेना। 2. व्यायाम के अभ्यास से शरीर ऐसा बना लेना जिससे कोई पहचान न सके कि यह पुरुष है अथवा स्त्री 3. ऐसे कपड़े पहनना जिससे पुरुष लगें। 4. शिकार खेलने का शौक पालना 5. सेना में भर्ती होना 6. तलवार चलाना 7. पर्दे में बिलकुल न रहना 8. सम्पत्ति पर पूरा अधिकार 9. यदि चाहे तो सगोत्र और असवर्ण विवाह करना। 10 विवाह बन्धन को तोड़ने की खुली छूट होना।

विनोद सुन्दर चाहता है कि आधुनिक कुमारी घर्घरकण्ठा के साथ रहने घूमने का सुख तो उठाये लेकिन विवाह बन्धन जरूरी नहीं समझता। लेकिन वह एक ऐसे जंजाल में फंस जाता है कि उसे विवाह करवाना ही पड़ता है और

उसे डा० को यह आश्वासन भी देना पड़ता है कि वह संसोगोचित तरीके से ही सन्तानोत्पत्ती करेगा न कि वैज्ञानिक तरीके से (डा० एक नंपुसक से कहता है कि क्योंकि विनोद सुन्दर और धर्मरक्षा सन्तानोत्पत्ती के झगड़े में नहीं पड़ना चाहते इसलिए आपरेशन द्वारा विनोद सुन्दर को नंपुसक बना कर तुम्हें पुरुष बनाया जा सकता है यह सुन कर विनोद सुन्दर और धर्मरक्षा दोनो ही घबरा जाते हैं और कहते हैं हमारा विवाह तो अभी अभी हुआ है)

श्रीमती लीला राव दयाल ने ~~अमनी~~ कुछ समस्या प्रधान एकांकी नाटक लिखे हैं। जिनकी चर्चा हम एकांकी नाटकों के अन्तर्गत करेंगे।

डी वीरेन्द्र कुमार भट्टाचार्य ने कुछ अत्याधुनिक समस्याओं को अपने रूपकों का विषय बनाया है। उनके 'शार्दुल शकट' में प्रवहण संस्था के कर्मचारियों की जीवन यात्रा वर्णित है।

श्रमिकों की शोभा यात्रा ~~नीचे~~ ~~लिखे~~ विप्लव संगीत गाती हुई चलती है।

विनश्यतु चक्रं विद्वेषिणां नो निःशेषम्।
दिगन्ते व्रजामो रात्रिन्दिवं लक्ष्योद्देशम्॥

उनका नेता व्याख्यान देता है - मिल मालिक लालची हैं। वे अपने लिए अधिकाधिक धन संग्रह करते हैं हमारे लिए स्वल्प देते हैं। जैसे भोगविलासी कुत्तों को देता है। हम सभी दास बन चुके हैं हमें स्वयं अपनी स्थिति सुधारनी है। श्रमिक स्वयं अपनी शक्ति संवर्धन के लिए प्रयास करें। शक्ति संघशक्ति है। सभी गाते हैं।

वाद्यं ध्वनन्तु विमर्द मलयं हर्षः स्वनतु विमथ्य हृदयम्
यास्यामो वीथिं नृत्यचारेण ~~कम्पा~~ कम्पायित्वावनीम्॥

कार्यकर्त्ताओं की हड़ताल से परिचालक चिन्तित हो उठा है। उसके सहायक उपचालक ने कहा कि ऐसा नहीं होगा मैं मुख्य परिचालक को सूचित करता हूँ। दूसरी ओर ~~श्रमिकों~~ श्रमिकों का कहना है कि उनके साथ न्याय नहीं हो रहा। श्रमिकों का नारा है: श्रमिका नः पितरः पितामहाःस्तथा श्रमिका भवन्ति बन्धवः हियते येन धनं द्विषास्मदीयकं लभतां स एव जाल्मकः॥

बस के कर्मचारियों के दैनन्दिन दुर्दशापूर्ण जीवन की झांकी। कितनी वेदनामयी है - दुःखेऽपि हसितुं प्रवृत्तोऽहम्। क्षणिकं सुखं ददाति नो भद्रैव वंचितेभ्यः। श्रमिकाणां जीवनं दुःखपूर्णम्। अभावस्तेषां नित्य संगी विषादश्च सहोदर एव।

पुलिस कर्मचारी बस में बिना किराया दिये ही बैठते हैं यदि रक्षक ही भक्षक बन जाये तो देश का क्या होगा।

श्रूयते यदि रक्षणकर्ता भक्षकवृत्तिमापि स्वपदे।
क्रियते खलु केन तु राष्ट्रे शिष्टजनस्य रिपोर्दमनम्॥

शार्दूल शकट' सभी दृष्टियों से नवयुगीन समस्याप्रधान नाटक है।

इसी तरह का वीरेन्द्र कुमार भट्टाचार्य का नाटक है 'वेष्टनव्यायोग' इसका विषय है श्रमिकों का अत्याधुनिक शस्त्र 'घेराव'। बहुत से युवक पढ़ लिखकर भी कोई काम नहीं ढूंढ पाते भारत बेकारी से त्रस्त है:

शिक्षिता अपि कर्महीना सन्ति बहवो युवान इदानीम्
परन्तु नियोगरता वर्तन-वृद्धये सततं घटयन्ति
कर्मव्याघातम्।

घेराव करने के पश्चात श्रमिक मिलजुल कर गाते हैं।

शिल्पलाभः कर्मिणो नाद्रियते चेत् वित्तवता।
पच्छाति संस्था लुप्तिपथं सञ्चयं च क्षामदशाम्॥

इस व्यायोग को कवि ने कहा है कि यह व्यायोग तो है ही, प्रहसन एकाङ्की ~~और~~ नाटिका और नाटक भी है। (जाना जाता है)

आधुनिक संस्कृत साहित्य में सामाजिकी चेतना वाले नाटकों को आरम्भ करने का श्रेय सुन्दर राज आयंगार को है इन्होंने दो नाटकों की रचना की है। रसिक रंजन और स्नुषा विजय, स्नुषा विजय का विस्तार से वर्णन 'एकाङ्की नाटक' के अन्तर्गत किया है।

विजयानन्द पाण्डित का 'प्रेममोहिनी रुपचरित्रम् (1903) प्राचीन परम्परा पर लिखा गया एक सामाजिक नाटक है जिसमें सनातन व विशुद्ध प्रणय का प्रतिपादन है। यह नाटक एक दुःखान्त रचना है इस दृष्टि से अन्य संस्कृत नाटकों से इसे पृथक् रखा जा सकता है। प्रस्तावना में कवि कहता है

ईशो जगत्कपट नाटक सूत्रधारो
दुःखान्तमेव कृतवानिह दृश्यमात्रम्।
राज्यं श्रुतं प्रियजना ललनाश्च लीला
यादि किंचिदन्तसमये न हि किंचिदस्ति॥

केरल निवासी वी. कृष्णन थम्पी (1890-1938) ने 'ललिता' 'प्रतिक्रिया' 'वनज्योत्स्ना' 'धर्मस्य सूक्ष्मा गतिः' ये चार सामाजिक नाटक लिखे हैं। ये चारों नाटक मथुरालाल शर्मा द्वारा लिखित 'गर्वपरिणति' के समान ही नयी रीति में लिखे हुए हैं। यहाँ भी नाटकों में विभाजन अंकों में न होकर दृश्यों में है। गर्वपरिणति में ऐसे दो भाईयों की कथा है जिनमें से छोटा पढ़ा लिखा है लेकिन गर्वोन्मत्त है और अपने अनपढ़ बड़े भाई को कुछ नहीं समझता लेकिन अन्त में अपने बड़े भाई की सहायता से ही उसके प्राण बचते हैं। लेखक का उद्देश्य यह बताना है कि कोरी अंग्रेजी पढ़ जाने से ही कोई व्यक्ति ऊँचा नहीं उठ जाता, जब तक उसमें मानवीय गुण नहीं होते वह दानव ही रहता है। पाश्चात्य ढंग की शिक्षा ने मनुष्य को ऐसा बना दिया है लेखक उसी से क्षुभित है।

श्री मथुरालाल शर्मा द्वारा लिखित

विवाह विडम्बन श्रीजीव का प्रहसन है। इसमें बंगाली, या सच कहा जाय तो पूरे हिन्दुस्तानी समाज की कुछ कुरीतियों पर हँसते हँसाते हुए प्रकाश डाला गया है - एक साठ वर्ष का विधुर अपनी विवाह एक नवयुवती से करना चाहता है। उस मुहल्ले के लड़के उसे आश्वासन देते हैं कि जिस लड़की को चाहते हो उसी के साथ तुम्हारा विवाह होगा लेकिन उसके गहने और कपड़े बनवाने के लिए तुम्हें अग्रिम पैसे देने होंगे। लड़के उससे पैसे लेकर लड़की का विवाह उसी के समवयस्क लड़के से कर देते हैं और

वह वृद्ध हाथ मलता ही रह जाता है। समाज में आज भी ऐसे बहुत से वृद्ध लोग हैं जो तरुणियों से विवाह करना चाहते हैं। इस कृति द्वारा लेखक उन्हें बताना चाहता है कि इसका परिणाम कितना भयंकर हो सकता है। वर साठ साल का है और कन्या चन्द्रलेखा नवयुवती है, लेखक की कूक्ति इस विषय में उचित ही है -

याष्टिधारी षष्टिवर्षः सहर्षः स्थविरो वरः ।
चन्द्रलेखा - स्पर्शकामः करं विस्तारयत्यहो ॥

श्री महालिङ्ग शास्त्री का 'उभय रूपकम्' भी अंग्रेजी पढ़े लिखे नवयुवक का खेती करने वाले अपने बड़े भाई की हंसी उड़ाना, अपने घर वालों से सम्बन्ध न रखना और अपनी इच्छा से अपनी पसन्द की लड़की से विवाह करने की घटना को लेकर रचा गया है। इसमें समस्या तब उठती है जब पिता अपने अंग्रेजी पढ़े लिखे लड़के को तो आसमान पर चढ़ा लेता है और खेती करने वाले लड़के को महामूर्ख समझता है। अन्त में एक ऐसी घटना घट जाती है जिससे पिता की आँखें खुलती हैं और वह अपने खेती करने वाले लड़के की कीमत पहचानता है। बड़े भाई की दृष्टि में योरुपीय संस्कृति में पले युवक कैसे होते हैं -

सकंचुकमुरस्सदा सदन चंक्रमेष्वप्यहो
पदत्रापिहितं युगं चरणयोर्वपुर्मार्जनैः ।
उपोढमुपलोचनं वदति साध्विकाकुस्वरं
प्रनार्तितशिरोधरं चटिति कुणितं पश्यति ॥

रमानाथ का 'प्रायश्चित' पांच अङ्कों का नाटक है। इसकी कथा वस्तु सर्वथा नवीन है और एक बड़े प्रश्नचिह्न को लिए हुए है। क्या गरीब सदैव गरीब ही रहेगा, उसे अमीर सदैव घृणा की दृष्टि से ही देखते रहेंगे। यह नायिका प्रधान नाटक उसी की ओर संकेत करता है। सारी कथा एक निराश्रित बाला पर ~~निर्धारित~~ केन्द्रित है। गांव का कोई किसान उसे आश्रय देता है। वहां का भूपति उसे तरह तरह की यातनायें देता है। कन्या बड़ी होती है। भूपति का लड़का उससे प्रेम करने लगता है। भूपति के लिए अपने पुत्र का यह व्यवहार निम्नस्तर की बात लगती है और वह उसे घर

आधुनिक संस्कृत नाटकों में सामाजिक ~~नाटक~~ चेतना

से निर्वासित कर देता है। कुछ दिनों में लोगों के समझाने पर और युग के प्रभाव से भूपति की आंखे खुलती हैं और उसे आभास होता है कि न तो उस किसान का दोष है और न मेरे पुत्र का, सारा पाप मेरा है। इस पाप का प्रायश्चित करने के लिए वह अपने पुत्र का विवाह निराश्रित, पर अभीष्ट कन्या से कर देता है और अपनी कन्या का विवाह उस किसान युवक से कर देता है जिसको वह पहले बहुत यातनायें दिया करता था। प्रायश्चित करने के बाद भूपति को प्रसन्नता मिलती है। इसमें सन्देह नहीं कि यह नाटक समाज के लिए एक चुनौती है। वस्तु, नेता और रस तीनों की दृष्टि से यह नाटक अभूतपूर्व विशेषतायें लिए हुए है।

विष्णुपद भट्टाचार्य का 'काञ्चन कुञ्चिका' नाटक न होकर एक प्रकरण है। इससे विष्णुपद की नाट्य रचना की सर्वोच्च प्रतिभा प्रमाणित है। इसका अभिनय वसन्तोत्सव पर ~~हुआ~~ हुआ था। इस नाटक में एक सुशिक्षित बेकार युवक की कथा है जो ट्यूशन करके अपना कार्य चलाता है। बहुत प्रयास के पश्चात् उसे एक रासायनिक यन्त्रालय में नौकरी मिलती भी है लेकिन शर्त यह होती है कि ~~साम~~ सन्ध्या के समय यन्त्रालय के स्वामी की बी.ए. की परीक्षा में बैठने वाली कन्या को पढ़ाया जाये जिसके उसे पैसे नहीं मिलेंगे, लेकिन विधि का विधान उसी कन्या से उसका विवाह भी हो जाता है लेकिन बहुत झंझटों के बाद। कई स्थानों पर हास्य का उद्रेक हुआ है। अभिनय की दृष्टि से यह बहुत ~~अच्छा~~ उत्तम कोटि का नाटक है।

लीला राव दयाल के अधिकांश नाटक सामाजिक चेतना से भरपूर हैं। उनका 'बाल-विधवा' एक ऐसा ही नाटक है जिसमें एक बाल विधवा किसी सम्पन्न व्यक्ति के घर का काम करती है। वह

~~आधुनिक संस्कृत साहित्य में सामाजिक नाटकों को आरम्भ करने का श्रेय है सुन्दरराज अय्यंगार को जिनका समय ई-1841 से 1905 तक। इन्होंने दो सामाजिक नाटकों की रचना की है। स्नुषाविजय और रासिक रंजनम्।~~

सम्पन्न व्यक्ति उससे विवाह करना चाहता है। कोई पुरोहित उसका विवाह करवाने को तैयार नहीं क्योंकि उससे धर्मलोप का भय है। नायक बिना विवाह के साथ रहने को कहता है जिसका नायिका विरोध करती है। कचहरी में विवाह

का समर्थन भी नहीं करती, और एत के अन्धेरे में उस घर से निकल पड़ती है। यह नाटक पाश्चात्य शैली पर आधारित है।

लीलावरवाल का 'वृहत्शंसिद्ध' भी पाश्चात्य शैली पर आधारित सामाजिक नाटक है। इसमें १२ वर्ष की कन्या का युवा पति अपनी सास के प्रति आकृष्ट हो जाता है। सास द्वारा धिक्कारने पर घर और पत्नी को छोड़ जाता है। पत्नी पति के जीते जी विधवा का जीवन बिताती है। बहुत समय के पश्चात पति को सन्यासी के रूप में पाती है, उससे प्रेम भी करने लगती है, हालांकि उसे यह पता नहीं होता कि यही उसका वास्तविक पति है। अन्त में दुबारा घर आने पर सारा रहस्य खुलता है। नायिका इसके द्वारा पहचानती है कि मेरा प्रेमी और पति एक ही व्यक्ति है।

इनका उनका एक ~~उन्हीं~~ काँग्रेस अन्य नाटक है मायाजाल- इसमें कन्याओं के द्वारा विवाह जैसे पवित्र बन्धन को अस्वीकार करने की कहानी है। चार कन्यायें हैं कोई शादी के बाद पति से सम्बन्ध विच्छेद कर लेती है, कोई ब्राह्मण के साथ रहने लगती है। किसी के पति ने पेरिस जाकर उससे सम्बन्ध तोड़ दिया, और चौथी एक मूर्छित युवक का उद्धार करने पर और उसके साथ रहने पर भी उसके साथ विवाह के लिए इन्कार कर देती है।

~~वे~~ ऐसी घटनायें, पाश्चात्य जगत में ~~अधिक~~ होती हैं लेकिन ~~आजकल भारत में भी इन विशृंखलताओं की ओर बड़ी तेजी से बढ़ रहा है।~~

स्कन्दशङ्कर खोत ~~के नाटक~~ का भाल भविष्य में ~~ये~~ उन डाक्टरों पर चोट ~~की है~~ जो बिना लाइसेन्स के लोगों का इलाज करते हैं। एक ऐसा ही जौलिविया डाक्टर ~~जो~~ गलत दवा देने के कारण पकड़ा जाने ~~पर~~ कहता है कि पिता से पुत्र को जैसे और वस्तुएं उत्तराधिकार में मिलती हैं वैसे ही ~~उसे~~ उसे उसका लाइसेन्स ~~भी~~ मिला है। ~~अन्त में~~ उसे जुर्माना हो जाता है।

~~इन सभी नाटकों के पर्यवेक्षण से सिद्ध होता है कि आधुनिक संस्कृत नाटककारों ने मानव समाज की सर्वाङ्गीण विवेचना की है, उसका कोई भी पक्ष अछूता नहीं छोड़ा आज का मानव क्या करता है उसको ही नहीं, आज का मानव क्या सोचता है क्या करना चाहता है इन सभी विषयों पर विस्तार पूर्वक चिन्तन किया गया है।~~

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Brief Account of Leela Dayal's Original Compositions.

1) Nritta Manjari (a treatise on the technique of Bharata Natyam the 64 adavus, illustrated with line drawings by Rasiklal Parikh posed by Leela Dayal, published by Indian Soc.of Oriental Art 1948 needs to be re-published, blocks with author)

2) Manipuri Dances. (a treatise on the technique of Manipuri dances, fully illustrated with line drawings by Rasiklal Parikh, published by Oxford University Press 1950. Needs to be re-printed, blocks with author)

3) Natya Chandrika (a treatise, Sanskrit -English on the Dance and Drama of ancient India fully illustrated with line drawings by Rasiklal Parikh, posed by Leela Dayal. Published as Collectors Item from microfilm of U.S.Library of Congress, only 26 copies were made. U.S.Library of Congress Catalog no 58- 14870.) Needs to be printed

4) Nritya Latika (a treatise on Kathak Dance technique, with line drawings by Devayani posed by Leela Dayal. Published as Collectors' item from microfilm, only 7 copies made, original sold to Smithsonian Washington D.C. U.S.Library of Congress Catalog no 58- 59701) Needs to be published.

5) Dance and Drama of Tibet. in English, illustrated with photographs and line drawings. Unpublished.

6) Classical Dances of India. small pamphlet published by Information Div Govt of India. Very badly donewith wrong, unapproved illustrations.

7) Bhaktapura Ratnam a bi-lingual illustrated mss on Bhatgaon, its temples carvings, images etc, ancient Malla capital of Nepal. Original sold to National Library Calcutta. Original no 1 with author, also microfilm of original no 2. Needs to be printed.

8) Pashchitra Ratnam an essay in English on a rare collection of Tantric animal paintings of the Malla period with 49 re-creations of Leela Dayal of large paintings, some of ~~which are~~ originals are torn or damaged. This work took 4 years. Needs to be printed.

9) Twenty Sanskrit Plays, all have been produced in Nepal by author and fou from various stations of All- India Radio while Mr Harishwar Dayal was posted in New Delhi. 1955.

1) Tukarama Charitam. a piece in 13 scenes depicting life of Maharashtrian Untouchable sai

2) Jnaneshwar Charitam a piece in 13 scenes life of Child Saint.

3) Ramadas Charitam a piece in 14 scenes depicting life of Maharashtrian Saint-poet.

4) Mira Lahari. a piece with song and dance in 14 scenes depictin life of Mirabai, Rajput princess.

5) Swarnapura Krisheevala a short piece of Gujerat villagers during freedom struggle

6) Katuvipakah. A Gandhian play

7) Veerbha another Gandhian play about sacrifices of Gujerat villagers.

8) Girijaya Pratidnya a short playlet about a village woman of Maharashtra

9) Kshanika Vibhrama a play about the sad life of a schoolmaster

10) Holikotsavam a play about the Holi festival, fisherfolk of Bassein

11) Balavidhava, a short piece about a child widow.

12) Vritta shansi chhatram a short play , love story

13) Asuyini a play about a fisherman's childless wife.

14) Ganesh Chaturthi a play about superstition in Ganapati festival

15) Kapotalaya a short skit on official' life

(all these were published in Manjusha from 1955-62, When editor died the journal ceased publication)

16) Narkanda Ashram a short piece adapted to moderh setting based on the 4th act of Abhidnyana Shakuntal, with original verses of Kalidasa (unpublish

17) Harisingh a play about revolutioaries aginst a wicked king. (unpublished

18) Mithyagrahanam a modern play about two girls, an educated Hindu girl and her Muslim friend in purdah (published in Manjusha)

19) Tulachal Adirohanam. a modern play about the various victims of an air crash) (unpublished)

20) Mayajalam a modern play about refugees from East Bengal. (unpublishe

Harishwar Dayal Himalayana
Ranikhet, U. P.

January 23rd '66

Dear Dr Satyavrat Shastri,

I hope this finds you and your dear wife very well and happy. It's a long time since I last heard from you and hope you remember me. I read about the publication of your "Ramayana". Is it a translation? Is it Valmiki's Ramayana? Do write and tell me all about it. Is it a very large book or medium size to take about on journeys? I read it daily. What happened to your wife's work on Sanskrit drama? I enclose a list of my original works incl. Sanskrit plays. Alas, since Dr K.C. Chatterjie died with him the Manjusha, there is no one to publish my plays; and as I can't perform them, there's no point in writing. Just a waste of paper! I know there is the Sanskrit Pratibha, but I sent numerous unprinted verses etc of my beloved father to Dr Raghavan, who neither published them, nor

acknowledged their receipt, nor returned them as requested by me! So if her writing was not good enough for the Prabbha, what ~~chance~~ chance have my meagre efforts!

You may be interested to hear that I have devised an easy method of learning Sanskrit & had good results - An American boy of 16, Pope Newton, 3 months' daily tuition with me, got him a Schol at Pensylvania University, & he is one of the best students there - dozens of Nepalis & Indians in Nepal, and now I have a 4 yr. old Newar boy who has memorised 51 shlokas in 3½ months' daily coaching besides English & Hindi - The verses are from Amarkosh, (2) Ramayana (10) ~~from~~ Ganesh Stotra (3) & the rest from Gita - However, the Delhi Sanskrit Vishwa Parishad did not think of inviting me, (daughter of great Sanskrit poetess & grand daughter of Shankar P. Pandit) for the Foundation Stone ceremony by King Mahendra of Nepal.

With kindest regards to you both
from Leela Dayal

I see

a Satyavrat
turer in Sanskrit
ala Nehru College
Delhi, India

ord which welcomes a non Thai
humi of Siam is 'Swaddi' a pure
d pronounced as Swasti in India and it means may God bless you or, let there be over-all prosperity for you. He or she can have friendship with beautiful Thai ladies or gentlemen like Valaya, Sauobha (Sanskrit Shobha) Iyat, Anong (Sanskrit Anangah meaning the God of love) Sulak (Sulaxan in Sanskrit meaning having all the good points of a noble man) or Priya, I have a friend called Priya who is married to an Indian King and she jokingly tells me that when she went to India to stay with her husband's family, everybody in the palace asked her whether she changed from her Thai name to this Indian name after marriage? To which she could always answer that this name is used in Thailand for hundred of years. He or she can visit and can be awestricken by the beautiful stores like Kinnari, Kanchani or Thevi, all sanskrit names. The Thai old village bellestill prefers to wear her dress and tuck behind like the Indian parrallel of her in Maharashtra even to-day. He or she can have a comfortable stay in Hotels like Narai Hotel (Sanskrit Narayana), or Indra Hotel for as many days as they like, and can eat their Ahan (Sanskrit Ahara) wherever they like. He or she can have pets like dogs and cats and even horses which all in Thai are called maa, very similar to Sanskrit word mrga used for animals in general. While staying in Narai Hotel if by chance one misplaces his or her keys

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With kindest regards to you both
from Lila Dhayal

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Sanskrit in Thai - as I see

Usha Satyavrat
Lecturer in Sanskrit
Kamala Nehru College
New Delhi, India

The very first word which welcomes a non Thai on this Suvannaphumi of Siam is 'Swaddi' a pure sanskrit word pronounced as Swasti in India and it means may God bless you or, let there be over-all prosperity for you. He or she can have friendship with beautiful Thai ladies or gentlemen like Valaya, Sauobha (Sanskrit Shobha) Iyat, Anong (Sanskrit Anangah meaning the God of love) Sulak (Sulaxan in Sanskrit meaning having all the good points of a noble man) or Priya, I have a friend called Priya who is married to an Indian King and she jokingly tells me that when she went to India to stay with her husband's family, everybody in the palace asked her whether she changed from her Thai name to this Indian name after marriage? To which she could always answer that this name is used in Thailand for hundred of years. He or she can visit and can be awestricken by the beautiful stores like Kinnari, Kanchani or Thevi, all sanskrit names. The Thai old village bellestill prefers to wear her dress and tuck behind like the Indian parrallel of her in Maharashtra even to-day. He or she can have a comfortable stay in Hotels like Narai Hotel (Sanskrit Narayana), or Indra Hotel for as many days as they like, and can eat their Ahan (Sanskrit Ahara) wherever they like. He or she can have pets like dogs and cats and even horses which all in Thai are called maa, very similar to Sanskrit word mrga used for animals in general. While staying in Narai Hotel if by chance one misplaces his or her keys

one can always get a duplicate Kunchai or Sanskrit Kunchika from the Market. One can have a long drive by car, Thai Roth a Sanskrit name for Ratha, through a long road of Sukhamvit, Sanskrit Sukhamvithi, the lane of happiness. One's stay at Thailand is happy if he or she has enough bahts to add give or six Sunns (Sanskrit Shunya for Zero) after the figure one.

You may call it for fetched but to my mind there is a definite relation between the mai of mai pen rai, mai me, mai yoo, and the famous Bhagavat Gita Verse Karmanevaadhikaraste maa phalesu kadacana maa Karmaphala heturbhu maa te Sango'stuvakarmani. Both meaning emphatic no - with the only difference of small 'I'.

With these examples it is clear that many thai words occasionally preserve entire Sanskrit or Pali word. In most cases the last part of the Sanskrit or pali word is dropped. There is no discernible rule as to the point where the thai reflex ends, but in many instances only the declensional or conjugational stem of the Sanskrit or Pali original survives. Though the end-point of the Thai form is unpredictable, no case has been noted in which the Thai word does not preserve at least the first vowel and the first post vocalic consonant of the Sanskrit or Pali original. An example will clear the position. Thai Kannburii is (Sanskrit Kanchanpuri).

Sanskrit or Pali consonants are often doubled internally in Thai at the point of syllable division. It appears that most of these double consonants arose by an ambisyllabic splitting of an original single consonant at the time when the world first underwent syllable segmentation to make the point clear we can have the description of sound correspondences between Sanskrit and Pali etyma and their thai reflexes -

Sanskrit	Kama	meaning	action	becomes	in Thai	Kamma
"	Kaya	"	body	"	" "	Kaay
"	Kriya	"	acting	"	" "	Kàriyaa
Pali	akkhara	"	letter	"	" "	akkhara
Sanskrit	Ganga	"	Ganges	"	" "	Khonkhaa
"	nagara	"	city	"	" "	nakhoon
"	gana	"	group	"	" "	khaná
"	pandita	"	scholar	"	" "	bandit
Pali	sami	"	husband	"	" "	Saamii
Sanskrit	vidya	"	knowledge	"	" "	witthyaa

There is no doubt differenciation of pronunciation can creat gunny situations as the one I myself experienced. When I came to Bangkok for the first time hardly a week had passed when I got ill and had to go to Chulalongkorn hospital. To assist me, the department of Eastern languages of the Chulalongkorn University very kindly sent Achan Tasni with me. I was registered as a new patient and was asked to wait till my name was announced. I waited and after 20 or 25 minutes later Achan Tasani just goaded me to be up and doing because it was my name which was being announced. I was non-plused. How it could be that I could not hear my own name though the lady was announcing it on the microphone. She announced my name for the second time namussaa. Only then came the realization that I was in Thailand and my name had to be pronounced in a Thai way. In India we pronounce the name as flat as Usha while Thai pronunciation of my name was far more musical.

Sanskrit and Pali t t p receive a dual treatment in Thai. Initially before a vowel they are sometimes voiced and sometimes unvoiced.

t like t in Sanskrit or pali tīkā meaning petition becomes in Thai diikaa

t in Sanskrit or pali tārā meaning star becomes in Thai daaraa.

p in Sanskrit or pali pūjā meaning worship becomes in Thai buu'chaa.

In general each Sanskrit or pali vowel is represented in Thai by the vowel which is most closely similar phonetically. Short Sanskrit or Pali vowels are represented by single Thai vowels, and long Sanskrit or Pali vowels by Thai geminate clusters. Since morphophonemic formulae do not differ with respect to vowels from the actual forms of Thai speech, the formulae are irrelevant in the etymological investigation of vowels except in such complicated cases as that of skt. r the normal correspondences are: -

vowel a of pali rattha becomes - Thai rāt - meaning State
vowel aa of Sanskrit rāja becomes - Thai raat meaning King
vowel I of Sanskrit ninda becomes -Thai ninthaa meaning to make gossip.
vowel II of Sanskrit naadi nādī becomes Thai naathii meaning minute
vowel u of Sanskrit or pali gana becomes in Thai khun meaning you.
vowel uu of Sanskrit rupa becomes in Thai ruup meaning shape, form.
vowel ai of Sanskrit vedī becomes in Thai weethii - stage
vowel oo of Sanskrit roga becomes in Thai rook - meaning disea

Once while in Bangkok I went to see an Ikebana Exhibition with one of my Thai friends. Among the exhibits there was one by 'Kamala Lipsong' I just remarked this may be an Indian lady married to a Thai gentleman to which my Thai friend corrected me saying that Kamala is a Thai name.

Our landlady's family name is Vimuktananda pronounced in Thai as Vimuktanon, her cousin's family name is Sanskrit   meaning beneficial.

It is interesting to note that root paa of Sanskrit 'to protect' has been retained in Thai 'phaa' meaning 'to cover' to cover something is definitely to protect it from deterioration. The vehicle cycle is in Thai

chakrayan, a very much Sanskritic name. On the very first day of the Seminar I was introduced to two ladies and one gentleman, named Shubhranshu. Marashi and Vira, all the three totally Sanskrit names. The cultural performance which we witnessed the same night included two items called 'leela' the same as we have in India. It seems Sanskrit and Pali vocabulary is inseparable from Thai.

I started with Swaaddi, I would conclude with the same Swaaddi kha as the Thai students say to their parents bothways while leaving for school and returning from school. I have really fallen in love with this word.

Nārada says:

Spiritual Knowledge is capable of releasing a person from the bonds of Karma & enables him to cross over sorrow.

...e word 'Nārada' leads one to ... a human being.

... is divisible into two elements ... ymologically nāra is derived ... ing' and da from √ दा (dā with the affix ka.

Narasya idam nāram (नरस्य इदं नारम्,)

That which pertains to the human being is nāra. Since a human being is intrinsically imperfect, nāra would mean the human imperfections. Uplifting the human beings, therefore, means removing or destroying the imperfections. The second element in Nārada may then be derived from the √ dā (IV conjugation) 'to cut'. The word thus means "one who destroys the human imperfections which mainly consists of ignorance. "ajñana".

नरस्य इदं नारम् ।

नर सम्बन्धयज्ञानं तद् द्यति खण्डयति इति नारदः ।

According to another interpretation nāra is taken in the sense of Tatra sādhu 'beneficial'. Thus nāra is either the dharma 'rules of conduct for the sustenance of the human society' or jñana 'knowledge leading to emancipation'. The second element is deri

Nārada says:

Spiritual Knowledge is capable of releasing a person from the bonds of Karma & enables him to cross over sorrow.

... word 'Nārada' leads one to ... a human being.

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from root √dā (III conjugation) 'to give'. Nārada is one who gives the dharma or jñāna that is useful for the human beings.

नरस्य धर्मो नारम् । तद् ददाति इति नारदः ।
नरस्य इदं नारं ज्ञानम् । नारं ददाति इति नारदः ।

The name Nārada is found among the human writers as i) the author of the Mānavaśulvabhāṣya, ii) an authority on architecture mentioned in the mānasāra, iii) the author of several works on Astronomy like the Nāradasaṁhitā, Praśna, Laghupraśna, Anusmṛti etc. and quoted as authority on Jyotiṣa[1], iv) a writer on medicine referred to in the Siddhayogārṇava of Rājivalocana Dhanvantari. He has two works viz. Dhatulakṣana and Sphotikavaidya to his credit, v) the author of Naradaniti perhaps the same as the althor of Bhūpālamandana, a poem dealing with the daily duties of a King. VI) the author of Madanaratna quoted by Śaṅkarabhaṭṭa in his commentary on Kuṇḍoddyota and VII) the author of several short 'stotras'

These writers have been more or less established to be human beings although due to the impact of mythology a legendary character has been ascribed to some of them e.g. Narada the author of Medicine[2].

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1. Kern on Jyotiśa Bṛhatsaṁhita p. 40, I.O. ii, p. 827 a.

2. G. Mukhopadhyaya, History of Indian Medicine, II pp. 272-75.

Narada is known as the divine sage 'devarṣi' the author of several works like the Nāradapañcarātra, Nāradiyaśikṣa, Nāradasmṛti, the chief figure in the Naradiyapurāṇa and the Bṛhannāradiyapurāṇa, the hero of several myths found in the Mahabharata, and the various Puranas. This shows that he has written on subjects like Bhakti, philosophy, Dharma and music. He has got a few Vedic hymns to his credit (RV. 8.13; 9.104.) He is also mentioned by name in the ancient Vedic Texts like the Atharvaveda and the Aitareya Brāhmaṇa. In the Indian mythology he occupies a very prominent place. Particularly his relation with Lord Viṣṇu has given him an unforgettable position in the Vaiṣṇava cult. The opinion of scholars differs on the point of the integrity of his personality. Quite often it has been said that there were a number of Narada's who were responsible for the composition of the various works mentioned above. He is also possessed of certain paradoxical traits like mischief-mongering and helpfulness. His 'Kalahapriyatvam' is well known to all the readers of Indian mythology. In the earlier works like the Mahabharata and the Bhāgvata Purāṇa, no traces of 'Kalahapriyatva' are available. It is found in the late work like the Skanda-puraṇa. However the same work explains that

although he is seen to strat brawls, they result in some good.

Narada is known to be a great wanderer. Looking backwards we come acfross the figure of the Aśvinā in the Vedic mythology who are similarly found to be on constant move. Whenever a devotee needs protection Aśvina present themselves to save him. The similarity of Nārada is striking. Narada presents himself whenever his presence is sought, either for advice or information or similar purpose. This results in some good. Perhaps it is an aspect of the cosmic role of Visnu, the protector, which is isolated and presented as Nārada in the mythical traditions.

Narada's birth as the mānasaputra of Brahmā, the Self-born is described in the Bhagavata purana. (3.12.21-22.) He was born from the thigh.

उत्सङ्गान्नारदो जज्ञे दक्षोऽङ्गुष्ठात्स्वयंभुवः।

Narada is included in the beings created through the mental act. According to Bhagavat purana (1.3.1-8) Narada was the third incarnation of Visnu.

The Devi Bhagavata has a slightly varing account. Daksa cursed Nārada that he would meet with destruction and then take birth as his own son. Accordingly he was born as the son of Daksa by Virini (Devi Bhā. 7.1.32-34)

The Vāyu purana (2.9.79-80) presents Narada as the son of Prajapati Kaśyap. He had a brother called Parvata and a sister called Arundhati.

Nārada is mentioned as a gandharva in SK. P. 6.187.15
नारदः पर्वतश्चैव गन्धर्वौ विदितौ जनैः ।

Narada is considered to be a brahmacari. However we find in Mbh. Drona ~~&~~ Śanti parva and some other works a mention made about either his marriage or proposal for marriage.

The Devi Bhagavatam states that Narada had relation with Taladavaja and had twenty children.

Again According to Devi Bhagavatam Damayanti fell in love with Narada and informed her mother about it. Her father Sṛñjaya gave her in marriage to Narada.

Another interesting account found about Narada's Womanhood runs as follows: on the word of Vṛndā, Nārada bathed in a lake and became Naradi. She enjoyed the company of Śrikṛṣṇa.

Though Narada is well known as practicing the vow of celibacy and devoted all the while to the service of Viṣṇu the mythical accounts of his ~~marriage~~ love affairs are found in different works. perhaps it testifies to the fact that refusing the hand of a passionate woman was considered to be a sin in those days. ~~In~~

The reference to Nārada in the various mythological accounts indicate that he is a constant wanderer. In fact wherever men or gods are looking for some information, it is Nārada who somehow arrives at the place and provides the necessary information or imparts advice relating to the matter under discussion. The benevolence of Nārada thus becomes evident through his informative and advisory role.

In the Aitareya Brahmana 7.3 an account of Hariścandra is narrated. Inspite of having a hundred wives Hariscandra did not have a son. Parvata and Narada were staying in the house of Hariśchandra. Narada adviced Hariscandra to approach Varuna for granting a son whom he would offer to Varuna. This being done Varuna granted him a son. The story occurs also in Bhāgvata Purana. P. 9.7. -8-9.

The Story of Prahlāda occurs in the padma P. (Bhumikhanda, Chap. 5. and Bhāgwata. P. Skanda 7. Chapter 1-10) The Padma Purana mentions the name of his mother as Kamala, the wife of demon Hiranyakasipu. During the war between gods and demons he was killed by Visnu. While fighting he had a fine vision of the Viśvarūpa of Visnu. Having come to know about the death of prahlāda his mother Kamalā lamented and cried day and night. Nārada came to her and consoled her by saying that her son That though her son is killed by Vasudeva but he will be born again to her assuming the body

as before. He will be again named as prahlada (Padma P. Bhumikhanda 5.16-30; in the Bhagvata purana Skanda 7. Chapter 7. the story of the birth of prahlada are narrated. When Hiranyaksipu was practising austerities at the Mandara mountain, gods along with Indra waged war against the demons. Indra took away the pregnant wife of Hiranyakasipu. Narada pleaded with Indra to let her go. Indra had planned to keep her till she would deliver a child and let her go only after killing the child. Narada thereupon told Indra that the foetus was from impiety and was a great devotee of Lord Visnu. On hearing this Indra freed her. Nārada brought her to his hermitage and kept her till her husband returned. The demon queen waited upon Nārada and secured two boons. i) well being of the foetus and ii) delivery of the child to her will.

In the story of Satyavan and Savitri, when Narada ~~comes~~ came to know of the decision of Savitri ~~about~~ to marry only Satyavan & none else, Narada first described the various good qualities of Satyavan However he said that Savitri had done a mistake

Since the young man was to die after one year. Finally Narada appreciated the firmness of Savitri and asked Aśvapati to give his daughter in marriage to Satyavān. He uttered a blessing that "This will turn out to be beneficial to you all." Because of the warning Savitri undertakes an austere vow as the fatal day approaches, accompanies Satyavam on that day to forest and finally is able to get her husband back from Yama. The prophecy of Nārada thus proves to be instrumental in restoring the life of Satyavān.

The wives of Saptarsis' were abandoned by their husbands because of some faults of 'Swaha' and were wandering from forest to forest, not knowing what steps to take for convincing their husbands about their innocence. Nārada visited them with a view to help them out. Narada suggested them to worship banyan tree called Aksaya. Accordingly they got purified.

Narada also rendered valuable help to Dhruva the son of King Uttānapada.

In Bhāgavat Gita Chapter 10 V. 26) he is regarded as the best among the worshippers.

अश्वत्थः सर्ववृक्षाणां देवर्षीणां च नारदः।
गन्धर्वाणां चित्ररथः सिद्धानां कपिलो मुनिः॥

The role of Narada as a musician is also very significant. He has written a 'śiksa' work pertaining to the Sāmaveda. It is known after him as the Nāradiya Siksā.

The gāndhara scale pertains to the svarga or the heaven. The opinion of Nārada about the gāndhara scale is specially referred to as-

स्वर्गान्नान्यत्र गान्धारो नारदस्य मतं यथा ।
1.2.5-6 (Narada Siksa)

From the various Vedic references indicating the close connection between mountain tops and the heaven. It may be inferred that 'svarga' is some mountainous part where the gāndhāra-grām was in vogue.

Nārada had specially developed the production of the pañcama note. This note is important for distinguishing between the sadja and the 'madhyama' scales. Hence the production of the note at the correct frequency is regarded valuable from the point of view of the two scales.

पञ्चमस्तु स्वरोगीतो नारदेन महात्मना ।
(1-4-14)
Narada Siksa.

In the Mahabharata Śalyaparva 53.17 Narada is described as weilding the Kacchapi Vina.

कच्छपीं सुखशब्दां तां गृह्य वीणां मनोरमाम् ।
नृत्ये गीते च कुशलो देवब्राह्मणपूजितः ॥

The exact connotation of Kacchapī is not known. The lute of Sarasvati is also called Kacchapi. It is quite likely that either the figure of tortoise appeared on the Viṇā or the gourd attached to the Viṇā had the shape of a tortoise. In the SK. P. (स्कन्दपुराण) 7-152 we come accross a legend that Nārada once happened to see the lute of Saraswati and played on it out of curiosity. Immediately seven brahmins fell on the ground losing their life. The seven brahmins were the 'Saptasvaras' the seven musical notes. This legend hints at the conclusion that Nārada had not mastered the art of playing on Viṇa. Or that his knowledge of music was poor. Similar account is found in Adbhuta Ramayana. At a music concert attended by Laxmi Nārada fared rather badly. Tumburu was honoured for his performance. Laxmi asked Nārada to leave the hall and her maidservants followed him with a cane in hand. Narada cursed her for the treatment given to him. (Adbhut Ramayana-6.12-18.)

Although an expert at playing on the Viṇā he could not sing well. During the incarnation of

(other
's अगोत्र

of Krsna, Narada was first asked to get instruction in music for one year from Jāmbavati, the wife of Srikṛsna. Then for one year from Satyabhāmā and then from Rukmini for two years. Even then he could not acquire 'svarāngana' Then Śrikṛṣṇa himself taught music to Narada and made him expert musician.

यत्कृष्णो भगवान् स्वयमेव महामुनिं ।
आशीक्षयदमेयात्मा गानयोगमनुत्तमम् ॥ (अद्भुत.रा. 7.55.)

Narada & Devotion

In the Rgveda there is a hymn ascribed to Nārada conceived as a descendent of Kaṇva. The hymn RV. 8.13 is the earliest proof of Nārada's character as a devotee. The hymn is dedicated to Indra In vv 3 and 21 he is addressed as a friend "Sakhi"

Learning & Wisdom

The sage Nārada is found to be always willing to acquire knowledge from any source which he can lay hand upon. He is also ever willing to impart the knowledge which he has. His supernatural knowledge is put to use on many occasions.

1. At the time of marriage, Śiva was asked about his gotra, family etc. Śiva could not give any reply. upon this Narada said:

अस्य गोत्रं कुलं चैव नाद एव परं गिरे ।
नादे प्रतिष्ठितः शंभुर्नादो ह्यस्मिन्प्रतिष्ठितः ॥
SK. P. I. 25-74)

He further said that even Brahma and other gods did not know about it, since he is अगोत्र अकुलीन & अरूप।

2. At the time of the destruction of the three cities, Śiva sought the advice of Narada who told him that the demon Bāṇa was invincible because of the chastity of his wives.

3. Matali was searching for a Son-in-law. He had selected a Nāga prince, who was destined to die. Narada gave advice for making him invincible.

4. In the Bhāgvata Purana Nārada is seen to predict the death of Kaṁsa, Muṣṭika, Cāṇūra etc

5. Nārada is also approached for enlightenment on the various types of Ācāra. The importance of charity is told to Arjuna in the SK. P. and he explains a verse about charity to King Dharmavarma.

6. When Bhiṣma was lying on the bed of arrows a number of people came to him for receiving the last piece of knowledge

from him. To most of the questions Bhīsma replied what Nārada had said on the subject earlier or his conversation with others.

There is an upanisadic work ascribed to Narada. In it the noted sages like Śaunaka put questions to Nārada, the ornament of all ascetics parivrajakas. They asked him about the means of liberation. Narada prescribes the observance of the four stages of life - brahmacarya, garhasthya, Vānaprastha and Sannyasa. Thereupon the sages expressed their desire to know about the sannyasa stage. The remaining part of the upanisad concerns with the various aspects of Sannyasa.

The study on Narada is possible only with the help of works which write about him, works which quote him, works which are written by him and the works which are revealed to him. The problem whether there were several Nāradas or just one needs totally a different study. It is certain that there was a full-fledged cult that developed around Nārada. It had some affinities with the Saura, Śaiva and Vaiṣnava cults. Later under the sweeping influence of Vaiṣnavism, it merged with the Vaiṣnava

cult. During this period the personality of Narada suffered a set back. He assumed the character of Devarṣi and a glorious devotee of Viṣṇu. The all pervading and protective aspects of Viṣṇu were isolated as it were and personified into the character of Nārada, the ever-wandering soul, bent on providing succour to those who needed him.

R.C. Majumdar.

The Classical Accounts of India.

(Firma K.L. Mukhopadhyay)
Calcutta - 1960

English translations of the accounts left by ~~Diodolo~~ Diodorus, Herodotus, MEGASTHENES, ARRIAN, Strabo, Quintus, Siculus, Justin, Plutarch, Frontinus, Nearchus, Appolonius Pliny, ptolemy, Aelian and others.

It contains the different accounts of the invasion of India by Alexander, the Great, which incidently contain a great deal of information on the political condition of India at the time.

Political History and Allied Topics.

A very elaborate description of the Indian expedition of Alexander has been given by classical writers, and they have, incidently, preserved very brief but highly interesting accounts of the rulers and states with whom he came into contact; specially the ~~Prass~~ Prasii and the Gnagaridae. But with the exception of this, the information on the political history of India is very scanty. The bare reference to the Indian Satrapy of Darius, short accounts of the Nanda kings (129, 172, 199)"

Next came the Ganges, the largest river in all India, the farther bank of which was inhabited by two nations the Gangaridae and the Prasii, whose King Agra-mmes

kept in the field for guarding the approaches to his country 20,000 cavalry and 200,000 infantry besides 2,000 four horsed chariots, and, what was the most formidable force of all, a troop of elephants which he said ran upto the number of 3000.

All this seemed to the King (Alexander) to be incredible, and he therefore asked Porus, who happened to be in attendance, whether the account was true. He assured Alexander in reply that, as far as the strength of the nation and Kingdom was concerned, there was no exaggeration in the reports, but that the present King was not merely a man originally of no distinction, but even of the very meanest condition. His father was in fact a barber, scarcely staving off hunger by his daily earnings, but who, from his being not uncomely in person, had gained the affections of the queen, and was by her influence advanced to too near a place in the confidence of the reigning monarch. Afterwards, however, he treacherously murdered his sovereign, and then, under the pretence of acting as guardian to the royal children, usurped the supreme authority, and having put the young princes to death begot the present King, who was detested and held cheap by his

subjects, as he rather took after his father than conducted himself as ~~a~~ the occupant of a Throne.

"page 172" porus added that the King of the Gandaridai was a man of quite worthless character, and held in no respect, as he was thought to be the son of a barber. This man – the king' father – was of a comely person, and of him the queen had become deeply enamoured. The old King having been treacherously murdered by his wife, the succession had ~~developed~~ devolved on him who now reigned.

page 198, 199 " Nor was this any exaggeration, for not long afterwards Androcottus (चन्द्रगुप्त) who had by that time mounted the throne, presented Seleucus with 500 elephants and overran and subdued the whole of India with an army of 600,000 men. Androcottus himself, who was then but a youth, saw Alexander himself and afterwards used to declare that Alexander could easily have taken possession of the whole country since the king was hated and despised by his subjects for the wickedness of his disposition and the meanness of his origin.

1

The mode of fighting is referred to in connection with the campaigns of Alexander, and the military equipments of the Indian Army are described by various writers (230) who speak a great deal of elephants (238, 413-16, 264)

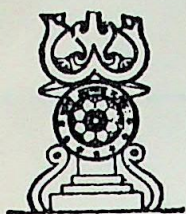
India possesses a vast number of huge elephants, which far surpass those found elsewhere both in strength and size. Most elephants live to be as old as an extremely old man, but the most aged live two hundred years.

Page 269

The hunters having selected a level tract of arid ground dig a trench all round it, enclosing as much space as would suffice to ecamp a large army. They make the trench with a breadth of five fathoms and a depth of four. But the earth which they throw out in the process of digging they heap up in mounds on both edges of the trench, and use it as a wall. Then they make huts for themselves by excavating the wall on the outer edge of the trench, and in these they leave loopholes, both to admit light, and to enable them to see when their prey approaches and enters the enclosure. They next station some three or four of their best trained she-elephants within the trap, to which they leave only a single passage by means of a bridge thrown accross the trench, the frame work of which they cover over with earth

and a great quantity of straw, to conceal the bridge as much as possible from the wild animals, which might else suspect treachery. The hunters then go out of the way, retiring to the cells which they had made in the earthern wall. Now the wild elephants do not go near inhabited places in the day-time, but during the night time they wander about everywhere, and feed in herds, following as leader the one who is biggest and boldest, just as cows follow bulls. As soon, then, as they approach the enclosure, and hear the cry and catch scent of the females, they rush at full speed in the direction of the fenced ground, and being arrested by the trench move round its edge untill they fall in with the bridge, along which they force their way into the enclosure. The hunters meanwhile, perceiving the entrance of the wild elephants, hasten, some of them to take away the bridge, while others, running off to the nearest villages, announce that the ~~villagers~~ elephants are within the trap. The Villagers, on hearing the news mount their most spirited and best trained, elephants, and as soon as mounted ride off to the trap; but though they ride upto it,

They do not immediately engage in a conflict with the wild elephants, but wait till these are sorely pinched by hunger and tamed by thirst; when they think their strength has been enough weakened they set up the bridge anew and ride into the enclosure, when a fierce assault is made by the tame elephants upon those that have been entrapped, and then, as might be expected, the wild elephants, through loss of spirit and faintness from hunger, are overpowered. On this the hunters, dismounting from their elephants, bind with fetters the feet of the wild ones, now by this time quite exhausted. Then they instigate the tame ones to beat them with repeated blows, untill their sufferings wear them out and they fall to the ground. The hunters meanwhile, standing near them, slip nooses over their necks and mount them while yet lying on the ground; and to prevent them shaking off their riders, or doing mischief otherwise, make with a sharp knife an incision all round their neck, and fasten the noose round in the incision. By means of the wound thus made they keep their head and neck quite steady: for if they become restive and turn round, the wound is galled by the action of the rope. They shun, therefore, violent movements, and knowing that they have been vanquished

suffer themselves to be led in fetters by the tame ones. Indian women, if possessed of uncommon discretion, would not stray from virtue for any reward short of an elephant; but on receiving this a lady lets ~~her~~ the giver enjoy her person.

Kamala Nehru College

(University of Delhi)

TEL. NO. : 6444881 KHEL GAON MARG, NEW DELHI-110049

KNC/ 531 August 13, 1987

The Secretary,
University Grants Commission,
Bahadurshah Zafar Marg,
New Delhi-110002.

Dear Sir,

Kindly refer to this office endorsement dated 3-3-87 on the application of Dr.(Mrs)Usha Satyavrat, Lecturer in the Deptt. of Sanskrit, for the grant of travel grant to attend world Sanskrit conference at Holland from August 23 to 29, 1987.

As per records, Dr. Usha is already on medical leave for treatment at Germany from July 13, 1987 to August 16, 1987 followed by Earned Leave vide application dated August 3, 1987(received on August 11,1987) from August 17 to 29,1987.

Pending receipt of Fitness Certificate from her, the College has 'No Objection' if she is given travel grant by U.G.C. for the above conference.

Yours faithfully,

Surinder J. Sharma
(Dr.Mrs.Surinder J.Sharma),
Principal.

(Rajan)

RAHSTRIYA JAGRITI SANSTHAN

SEMINAR ON

URGENCY OF VALUE EDUCATION AND PRIMACY OF GIRL CHILD

&

INAUGURATION OF JAGRITI INDEPENDENCE JUBILEE SCHOLARSHIPS

KEYNOTE ADDRESS

by

KIREET JOSHI

on

29TH SEPTEMBER, 1997

PARLIAMENT HOUSE ANNEXE, NEW DELHI.

Let me at the outset congratulate Shri Abhay Kashyap and his colleagues for having conceived the scheme of the award of scholarships, which is being launched today. The purpose of the scheme is laudable, since it will stimulate students to concentrate on the theme of awakening India at this very critical juncture. We all feel grateful to the Hon'ble Speaker of the Lok Sabha, Shri P.A. Sangma, for launching the scheme and also for inaugurating this important Seminar on urgency of value-education and primacy of the girl child. We also feel happy that Shri B.S. Ramoowalia, Union Minister of Welfare, has been able to spare time for presiding over this Seminar and given us encouragement through his presidential address.

Value education is not only urgent but it is also imperative. In fact, value education is overdue, and we feel that appropriate measures should have been taken much earlier, soon after the attainment of independence. The degree to which Indian polity and social life has degenerated could have been mitigated or even prevented if we had taken due note of the educational visions that were given to us during the freedom struggle. Unfortunately, we lost sight of the right direction, and even when facilities or opportunities for education were expanded; we could not provide value-orientation to educational system. Not only did we fail in responding to the great messages given by great eductionists like Maharshi Dayanand Saraswati, Swami Vivekananda, Mahatma Gandhi, Rabindra Nath Tagore and Sri Aurobindo, we could not even initiate minimum education reforms that were proposed by the Radhakrishan Commission and the Kothari Commission which had pleaded for incorporation of a profound value system that took care of plurality of religions that obtains in our country and science-based civilisation that is spreading all over the world. We have remained stuck to the Macaulayan model of education, and shown great timidity by refraining from proposing any radical changes that would have contributed to the shaping of a true national system of education and to the shaping of the young people into courageous builders of the future. The programme that should have been initiated in 1947, has not yet been even crystallised clearly and even today our thinking on value education and the corresponding educational reforms remain wrapped in superficial and controversial ideas and ideologies which prevent speedy envisagement and implementation of value education.

The first layer of these disabling ideas betrays the cynical attitude which declares that value education is impossible when the society itself is drenched in increasing vice, violence and corruption. And since this argument supports status quo, people have a natural tendency to succumb to it without realising that cynicism, if not broken at its earlier stages, leads ultimately to disintegration and abysmal collapse. It is only when the vicious circle is broken, it is only when the bold steps are taken, that we can survive and eventually arrive at fulfillment. There is no way to change the social collapse except by resurrecting education and, that too, value-oriented education.

The second layer of superficial ideas that prevent any successful experimentation in value education is that of the half-truth that values cannot be taught. This is a half-truth because basically nothing can be taught, that life itself is a great teacher of life and that to attempt to substitute life by any other artificial methods is never ultimately effective. But we do not take care to realise that education itself can be so designed that it bears within itself the stamp and flow of life-force. a kind of education that was already attempted to be designed by Rabindra Nath Tagore when he established Shanti Niketan. or when a new

educational invention was provided by Sri Aurobindo under his inspiring idea that all life is Yoga. The real truth of education is that it is a deliberate attempt to understand life, to employ all the principles and methods of life in the processes that accelerate human progression, not by mechanisation but by enhancing the pulsation of life-force itself. In the light of that concept, everything can be taught and values, too, can be taught,— not indeed, by mechanical means but by the creation of atmosphere and environment and by employment of methods which are conducive to the natural processes of growth of each individual. Values can be taught, provided we do not make value education a process of prescriptions of Do's and Don'ts, provided that we do not employ the outdated methods of lecturing and book-oriented and memory-oriented examination system. Just as swimming cannot be taught by lecturing, even so values, too, cannot be taught by lecturing. Long ago, Socrates had taught us that virtue is knowledge and both virtue and knowledge can be awakened by a process of heart-searching dialogues initiated and conducted by the teacher whose very life is virtuous and luminous and which is deeply committed to the upliftment of the pupils and society.

But then we come to the third range of arguments where it is suggested that it is impossible to have teachers imbued with high character and capable of engaging students and society in heart-searching dialogues. Here, again, there is some truth in the contention. It is not an easy task to create a band of teachers who can really inspire idealism by the power of their own character; but is it, then, we may ask, a truly impossible task? Is it not possible to conceive a programme of teacher education so that we can generate a new type of teachers? But imprisoned as we are with our present notions of B.Ed. courses, we ask as to how within a compass of 8-10 months, we can create teachers of a different type. But is it imperative that B.Ed. courses must be of the duration of 8-10 months? Can we not redesign programmes of teacher education, both pre-service and in-service, and assign to this programmes of education not merely a short period of eight months, but a long period of five years and even of continuing education? Is it not the right thing to do for us to overhaul our entire system of teacher education keeping in view that value-orientation is absolutely imperative and that without a good teacher we cannot fulfill the objectives of value education? It would be seen that once the objectives are clear, means will surely be found. Indeed, means will be difficult but we are living in difficult times. After all, it is only by accomplishing difficult things that our own value as human beings can rightly be fulfilled.

Now we come to the fourth layer of arguments that is obstructing our way. We are told that value education must be interwoven in all disciplines of study, and it should not be conceived as a separate discipline. And we must admit immediately the force of truth of this argument. But those who advocate this argument have unfortunately continued to argue but not produced any illustrative literature where it is demonstrated that values can be effectively interwoven in every discipline of knowledge. This has not been not because it cannot be done, but because it is extremely difficult to accomplish it. In any case, it is perfectly possible to treat value education as an overarching subject, and one can prepare both curriculum and learning material more easily to demonstrate how study of values could serve as the central nucleus of varieties of disciplines of knowledge. It may, therefore, be contented that we could create a nuclear programme of value education with several embedded dimensions. It should have an intellectual dimension, an ethical dimension and aesthetic dimension. These three dimensions should again be related to overarching and ever-comprehensive umbrella of spiritual education where the values of

inner life and universality and oneness are emphasised, both in theory and practice.

A very important part of this programme should be devoted to the theme of science and values. considering that modern civilisation is undergoing unprecedented crisis because science and values have been divorced from each other, and they need to be brought together in a happy harmony if we are to deal with the crisis effectively and fruitfully. The programme could also have practical aspects, which may involve exercises of volition, exercises of aspirations and exercises of introspection. There should also be opportunities where students can participate in works of community service or situations where courage and heroism can be developed. The dimension of physical education could also be related to value education. For physical culture can easily be made an instrument of the development of qualities of courage, energetic action, initiative and rapid decision. An ideal sports person can easily embody the true sporting spirit, which includes good humour and tolerance and friendliness to competitors and rivals, self-control and scrupulous observance of the laws of the games as also equal acceptance or victory of defeat without bad humour.

All this implies a difficult but extremely important programme of educational innovations and reforms. First we must work towards attitudinal changes among teachers, parents, educational administrators and students so that they could effectively discharge their respective roles. And this should be supplemented by rapid changes in the very structure of education and examination system.

One important factor that will greatly help this process would be something where the Hon'ble Speaker could help us all in a very central way. My suggestion is that the Parliament must come forward to adopt a resolution to pressurise the governmental executive to declare that educational processes will be redesigned to make them child-centred, that goal of our social life is not consumerism but the creation of learning society that embodies highest values of life-long education, and that appropriate to the ideal of the sovereignty of the child and the youth, no public display will be permitted that will harm the interests of value-oriented education of children and youths.

In the new efforts that have to be initiated, one of the most important elements will be related to women's empowerment. For, if we examine carefully, we shall find that the Indian woman has such a combination of qualities and virtues that once she is empowered, she will become invincible shakti and will be able to create the right atmosphere as far as value education is concerned. It is for this reason that the primacy of the girl child has to be emphasised. Unfortunately, social attitudes in our country have been unfavourable to the girl child right from the prenatal condition. The latest statistics show that female population is lagging behind male population in our country and girl children suffer from handicaps right from early stages of growth and development.

Happily, only a few days ago, the Government has proposed a scheme which aims at adding value to the girl child and her much neglected life. Under the scheme, families with an annual income of Rs.11,000/- or less per annum, will be entitled to a one-time grant of Rs.500/- on the birth of their first or second daughter. In addition, when she is ready for primary school she will be entitled to Rs.500/- per year towards her education and at the secondary school level, the annually grant will increase by another Rs.500/-.

While this scheme is to be appreciated, much will depend upon how effectively the scheme will be implemented. But. It may be asked, how will the girl child be supported during the early years before she enters into primary school – a period during which no grant will be available? In fact, there a strong case for pre-school education for attaining of the goal of universalisation of elementary education. It has been seen that Balwadis and Anganvadis or Kindergartens are so conducive to the proper development of early childhood that if important habits are inculcated during that period, the drop-out rate of children at the primary and secondary stages will be greatly reduced. It may, therefore, be suggested that every girl child should have the possibility of enrollment in a system of pre-school education, and the Government must extend financial assistance for retaining the child in the pre-school system.

It may also be suggested that there is a very important category of families who are just above the poverty line, and it is this sector of families who are already committed psychologically to provide education to their girl children. They need to be supported. Therefore, the new scheme should also provide for financial assistance, if not at the level of Rs.500/- per year per girl child, but at least at the rate of Rs.300/- per girl child per year. It may also be added that in addition to what has been proposed, every girl child should receive, free of charge, at least three pairs of uniforms per year.

We have to underline that education of the girl child holds the key to all other elements on which development of the society depends – i.e. population control, family health, nutrition, receptivity to innovations and educational motivation of children.

All of us need to realise that a very difficult period is ahead of us, that arduous efforts will be demanded of us, and unless we bring about an effective system of value education and integral education urgently, we shall be in a state of continuous peril, and the urgency of value education will have to be coupled with the primacy of the girl child.

FEDERATION OF MANAGEMENTS OF EDUCATIONAL INSTITUTIONS DELHI CHAPTER

KEYNOTE ADDRESS

by

KIREET JOSHI

at

SEMINAR

on

CHALLENGES BEFORE PUBLIC SCHOOLS

on

30TH JULY 1997

at

SHRI RAM HALL, PHD CHAMBERS, KHELGAON ROAD, NEW DELHI.

CHALLENGES BEFORE PUBLIC SCHOOLS

KIREET JOSHI

I feel happy to be here this morning and am grateful for the valuable opportunity to speak to the leaders of the Public Schools in India.

With the unfolding of times, great pressures are being built up on teachers and students, on parents and public, on educational administrators and on those in charge of financial and other resources which are needed for running educational systems. This is an opportune moment to take stock of the situation, and while it is too early to propose solutions, a big effort is needed to analyse the problems in the right perspective and suggest a few lines which can be pursued for proper exploration.

The most important development in the last few years that has taken place in India is that both Central Government and State Governments have declared that increasing burden of financing education has to be borne more and more by non-governmental organisations, by parents and by public in general. The suddenness with which this policy shift has taken place has prevented adequate time to prepare for consequences, and we find, therefore, a kind of dis-orientation among all who are concerned with education.

The grants which are being given by the Government, and which were already insufficient, are tending to fall drastically; public mind is not yet ready to realise the responsibility of the people to sustain and develop education; parents who are accustomed to a certain level of fees and charges are unable and also unwilling to bear a higher hike in the fee structure; costs of educational materials are rising at a rapid rate; and salary structure is bound to rise higher and higher. On the other hand, pressures of increasing expectations from education demand such high levels of efficiency and expertise that only a high quality of education, which is bound to be extremely costly, can meet. The general economic condition of the country is so precarious that the Government is obliged to ask educational institutions to fend for themselves more and more increasingly; school managements are required, therefore, to turn to donations and to charge higher and higher fees; parents are obliged to resist; and seeking always better quality of education for the children, they are running from place to place in a frenzy; wrong methods in various forms, implicit or explicit, are spreading at various points of educational system; and, above all, government is being pressed by various sectors to devise means and methods by which donations are controlled, fee structure is restrained, and greater control comes to be exercised on all educational institutions.

It is in the background of this scenario that public schools and the challenges which they are facing, have come before us in a sharp focus. Rush for admissions in public schools has reached such peaks of pressure that it has invited Governmental intervention and general hue and cry among the public. The great services rendered by the public schools are, how-

ever, not being sufficiently appreciated, and managements of these schools experience extremely difficult choices while balancing their budgets and in providing the kind of education that they are expected to provide not only in answer to the expectations of the parents, but also in answer to the needs of the nation and the needs of aims of excellence.

It is true, by and large, public schools in India have been established with noble aims to enhance educational opportunity in the country, although there are also some who have entered into this field with lesser idealism. And I think that the leaders of the public schools have a legitimate case for the policies which they advocate, and it will be in the interests of everybody if they could prepare a white paper which could be presented to the Government, to parents, and to public in which the services that they are rendering to the country are highlighted, their budget levels are analysed, and the problems and challenges they are facing, both financial and academic, are presented clearly and comprehensively. It is the duty of the country to ensure that the services which the public schools are rendering and which they are expected to render more and more meaningfully on a larger and larger scale are not, in any way, hampered or obstructed.

The academic challenges before the public schools are even greater than the financial challenges. And this aspect is not adequately recognised. These challenges can be summed up under three categories : firstly, it is expected that public schools have to set examples of excellence in regard to objectives and performance. Secondly, they have to undertake a programme of innovations which imply constant adoption of better methodologies, better equipment, and better environment. And, thirdly, they have unbearable responsibility to design education for character development and for enhancing values of Indian culture, — and that, too, in a setting where corruption is spreading and where the invasion of alien cultures is becoming more and more pronounced through the powers of communication media, and rapid changes in the life styles all over the world. If public schools fail in meeting these academic challenges, the question is as to which agency the country will turn to. The answer is that we must not allow the failure of public schools. We should all come together to ensure that the managements, principals, and teachers should be so supported that their idealism is kept alive, their enthusiasm is nourished and their efforts are fully supported.

As we look at the wider horizons, three perennial objectives of education have emerged with a special emphasis and which impose themselves on public schools. These objectives can be summarised briefly in these terms : (i) education should encourage and foster the quest for the knowledge of man in the universe, as also the arts and sciences of their relationships; (ii) education should aim at building new bridges between the past and the future; and (iii) education should endeavour to discover and apply increasingly efficient means of the right rhythms of acceleration of human progress.

Under the broad umbrella of these objectives, certain specific goals are required to be promoted. There is, first, the objective of education for the promotion of national integration, international understanding and world peace; secondly, there is the objective of education that caters to the multi-dimensional development; and, finally, education should emphasise development of scientific temper, technical skills and value-oriented education.

In implementing these aims and objectives, public schools are facing problems of inno-

vative methodology. One of the basic capacities which needs to be developed among students is that of adequate linguistic expression. In this connection, there are problems of medium of instruction, and while the demand for high achievements in respect of English occupy a high place in the agenda of the public schools, it is impossible to neglect the fact that the mother tongue of the child is the best medium of instruction. Fortunately, India has been historically a country of linguistic abilities, and people have the knack of picking up several languages. But what is demanded of public schools is not only to develop among the students the knowledge of several languages, but also the achievements of high excellence in linguistic abilities.

Another problem is to cater to creative interests of the children. It is evident that the fullness of personality cannot be attained without the pursuit of arts and crafts, without the pursuit of games and sports, and without the pursuit of skills and abilities that are needed in activities of imagination, human and humane development of relationships, and in management of collective or productive enterprises. One of the central questions is as to how these creative interests are to be accommodated within the framework of a syllabus which is designed mainly to centre on subject-oriented and book-oriented educational system.

Another element that makes academic challenges in public schools so very exacting is the new emphasis on varieties of processes of learning. And in this respect, I should like to appeal to public schools that they have to play a crucial role by responding to the needs of a programme that emphasises the following elements : (a) firstly, teaching-learning process should be child-centred; (b) the teaching-learning process should allow freedom in respect of pace of progress, selection of subjects and in respect of framing time-tables. Ultimately, freedom has to be so guided that it generates among students a process of self-discipline; (c) physical education should be so designed that it becomes a source of a healthy development of integral personality; (d) in a total process of learning, an emphasis should be laid on learning to learn, learning by doing, learning by practising and, correspondingly, on all the methods that are appropriate to cognition, affection, and conation; (e) finally, great emphasis should be laid on self-study, project work, group discussions, community work, activities of adventure and works of manual labour.

Let me also point out that public schools have a great responsibility to develop new models of education that are imperatively demanded on account of several factors such as unprecedented explosion of information and speed of communication, increasing insistence on holism and integrality, closer interaction between humanities, sciences and technologies as also between science and spirituality, pressures of the ideals of learning to be and learning to become, and growing dissatisfaction with present system of lectures, rigid syllabi and unsatisfactory examination system, which, in many ways, counteracts the emphasis on value education. To my mind, this challenge is perhaps most important and most difficult, but it is in fulfilment of this challenge that public schools in our country will find their fullest justification and their own satisfaction as institutions which have the responsibility not only to build children of high character but also to build the nation as a whole.

The new model that has to emerge will have to effect a revolutionary change in the curriculum and contents of education. Today, almost all schools follow a curriculum which was originally designed to arrive at the end of educational process an opening into a few

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occupations or vocations, particularly those of clerks, lawyers, engineers, medical doctors, businessmen and teachers. Vocational courses have only been recently introduced, even though they have not flourished to any expected degree. Moreover, curricula are so designed that they do not cater to the needs of those who want or are required to leave school system at early stages. Upto class 10, all prescribed subjects are compulsory for everybody. Hence, no child can have a chance of free choice and joy of free learning until the completion of class ten.

Our curriculum is so designed that it encourages learning by snippets. Syllabus for each subject is drawn up almost in isolation from other subjects. Holistic view of knowledge hardly emerges from this process. Ideally, every subject should be studied in the light of the Indian background, even when the scope has to be international and universal. After independence, something has been done in this direction, but much more remains to be done. In fact, some text books manifest no acquaintance with the achievements of India, whether in the ancient period, or in the middle period or even in the present day. We fail to give to our students the true account of the higher, nobler and spiritual concerns of Indian culture in the fear that we shall break the boundaries of secularism. In order to transcend this fear, we need to make a distinction between spirituality and exclusivism of religion. While the latter has to be avoided, the former has to be highlighted; for without spirituality India does not exist.

Moreover, we have not yet considered what every individual, as a human being, needs to study, irrespective of one's specialisation. For example, every one needs to know essentials about the human body, about emotional and vital being as also about the essentials of how the human mind functions. Every one needs to know what is rationality and morality, and aesthetic refinement, — for every one has these elements and every one has to develop them so as to grow into higher and deeper reaches of psychic and spiritual being. Every one needs to practise power of concentration and harmonisation of inner and outer life; every one needs to be a good pupil and a good teacher, and every one needs to develop the capacity to choose the right aim of life. These and allied subjects need to be woven together in a graded manner so that they are brought to students effectively but in a very flexible manner throughout the living process of growth of character and personality.

I should like to suggest that the principals of the schools who are looked upon as the true leaders of education should come together to think deeply on these important questions and evolve relevant learning-teaching material. Similarly, they should also develop and organise think-tanks on the subject of new methodologies of education which have to play a crucial role in designing new models of education.

An important theme that the public schools in our country should seriously concentrate upon is that of the life styles that are developing among young people of the country. It would be unfair to suggest that public schools have a major responsibility in regard to the development of these life styles, but in many ways they can and do influence them.

Fundamentally, Indian culture is facing an extremely difficult problem because we are unable to deal rightly with the external influence. There is too much of a mechanical imitation, there is too much of subordination and servitude, and we are too inactive or weak, and

there is a great danger of our being swallowed up by the invading leviathan. On the one hand, it is impossible to shut out the external influence altogether, and on the other hand, it is perilous to allow this influence to come upon us without being filtered through a right prcoess of assimilation in which the values of Indian culture play the determining and sovereign role. Basically, it is not desirable that we shut out what is blowing upon us from far off shores. Certain amount of acceptance of external influence is inevitable, and if rightly assimilated, it would be considered desirable. For instance, India's acceptance of the form of the novel, the short story, the critical essay, adoption of the discoveries and inventions of modern science, and its method and instrumentation of inductive research, — these can be considered to be quite salutary, and our culture has become much richer by this kind of acceptance and assimilation. There is also no doubt that certain influences, ideas, energies, brought forward with the great living force by the West can awaken and enrich our own cultural activities and cultural being, provided that we succeed in dealing with them with a victorious power and originality, and provided that we can bring them into our characteristic way of being and transform them by its shaping action. For example, such ideas as those of social and political liberty, equality, democracy can be accepted, but not because they are modern or western which is in itself no recommendation, but because they are human, because they present fruitful viewpoints of the spirit, because they are things of the greater importance in the future development of the life of man. At the same time, in the process of assimilation, we must not take these things in the Western forms, but must go back to whatever corresponds to them, illumines their sense, justifies their highest purport in our spiritual conception of life and existence, and in that light work out their extent, degree, form, relation to other ideas, application. Each thing is to be decided in the light of its proper dharma, in its right measure or importance, its spiritual, intellectual, ethical, aesthetic and dynamic utility.

But all this means that India has to recover its own centre and find its own base, and do whatever it has to do in its own strength and genius.

And this is the central question, which public schools as leaders of education, must ask and institute an exploration in search of a right answer. It is true that many teachers and administrators of public schools are raising that question, but what is necessary is to raise this question in a compelling manner so that teachers and students, as also parents and others, can be involved with serious concern. We must inquire as to what is Indian culture, what it represents to itself and what it represents also to other civilisations of the world, and how to develop its force and light so that India can radiate its own influence upon others, — such as what we find exemplified when Swami Vivekanada went to America and Europe and made an impact in showing the imperative relevance of Indian spirituality to the problems that confront the whole humanity. The work started by Swami Vivekananda must continue. We must know not only what India was in the past, but also what India is in its inner recesses of consciousness, how India has developed new treasures of spiritual light in its latest experiments of relating to the synthesis of Spirit and Matter, of the East and the West, — as exemplified in the life and work of Sri Aurobindo — so that we can speak confidently and we can act with confident sense of leadership and yet in the spirit of cooperation with all other civilisations which are invading upon us and which can be made instruments of enrichment instead of enslavement.

A significant part of the cream of the nation is very largely being cultivated in the public schools of India. Most of their students are likely to occupy commanding positions in the coming decades. It is, therefore, imperative that public schools rise to the occasion and give to the young ones, who are under their charge, a vibrating vision of India so that they may be true soldiers of Indian renaissance, while at the same time, they can embrace in them wideness and universality of the entire world.

I am sure that the Seminar of today would like to deliberate on these questions and chalk out a programme of action.

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The world is always burning, burning with the fire of greed, anger and ignorance, one should flee from such ~~digger~~ dangers as soon as possible.

The world is like a bubble, it is like the gossamer web of a spider, it is like the defilement of a dirty jar; one should constantly protect the purity of the mind.

One must remove resentment while he is exposed to resentment, one must remove sorrow while he is in the midst of sorrow, one must remove greediness while he is still tempted to be greedy. To live a pure unselfish life, one must count nothing as one's own in the midst of abundance.

To be healthy is a great advantage: to be contented with what one has is more than the possession of great wealth; to be considered reliable is the truest mark of friendliness; to attain Enlightenment is the highest happiness.

When one has the feeling of dislike for evil, when one feels tranquil, when one finds pleasure in listening to good teachings, when one has these feelings and appreciates them, one is free from fear.

Do not become attached to the things you like, do not cherish aversion to the things you dislike. Sorrow, fear and bondage come from one's likes and dislikes.

A man cannot hope to purify either his body or mind untill ignorance is removed.

As a knight guards his castle gate, so one must guard one's mind from dangers outside and dangers inside; one must not neglect it for a moment.

One is the master of oneself, one is the resort one can depend on; therefore, one should control oneself of all.

The first step towards spiritual freedom from the worldly bonds and fetters is to control one's mind to stop idle talks

วิทยาลัยสงฆ์ภาคตะวันออกเฉียงเหนือ

วัดศรีษะเกษ จังหวัดหนองคาย โทรศัพท์ ๔๑๑๒๓๗, ๔๑๑๑๒๗

Happiness follows sorrow, sorrow follows happiness, but when one no longer discriminates happiness and sorrow, a good deed and a bad deed, one is able to realize freedom.

To worry in anticipation or to cherish regret for the past is like the reeds that are cut and wither away.

The secret of health for both mind and body is not to mourn for the past, not to worry about the future, or not to anticipate troubles, but to live the present moment wisely and earnestly.

Do not dwell in the past, do not dream of the future and concentrate the mind on the present moment.

यस्मिन्निदं यतश्चेदं येनेदं य इदं स्वयम ।
योऽस्मात्परस्माच्च परस्तं प्रपद्ये स्वयंभुवम ॥

(भागवत · VII, 3, III)

(I seek His shelter — He who contains this universe, from whom it has originated, by whom it ~~has originated~~ is sustained, who Himself has assumed this form, He who is greater than the greatest thing therein, and who is self-born)

A complete statement of God in both the senses is given in the Bhagavata, the author of which had a matchless capacity for giving the most ~~succinct~~ succinct statements of philosophical truths.

In Katha upanishad II. 2. 15.

...utiful picture of Self - Luminous Paramatman is found

न तत्र सूर्यो भाति न चन्द्रतारकम
नेमा विद्युतो भान्ति कुतोऽयमग्निः ।
...मेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति ॥

The Sun Shines not there, nor the moon and the stars, these lightni... Shine not, where then could this fire be?

Everything shines only after that Shining Light, His shining illumin... all this world.

วิทยาลัยสงฆ์ภาคตะวันออกเฉียงเหนือ
วัดศรีษะเกษ จังหวัดหนองคาย โทรศัพท์ ๔๑๑๒๓๗, ๔๑๑๒๗

Happiness follows sorrow, sorrow follows happiness, but when one no longer discriminates happiness and sorrow, a good deed and a bad deed, one is able to realize freedom.

To worry in anticipation or to cherish regret for the past is like the reeds that are cut and wither away.

The secret of health for both mind and body is not to mourn for the past, not to worry about the future, or not to anticipate troubles, but to live the present moment wisely and earnestly.

Do not dwell in the past, do not dream of the future and Concentrate the mind on the present moment.

यस्मिन्निदं यतश्चेदं येनेदं य इदं स्वयम् ।
योऽस्मात्परस्माच्च परस्तं प्रपद्ये स्वयंभुवम् ॥

(भागवत - VII, 3, iii)

(I seek His shelter - He who contains this universe, from whom it has originated, by whom it ~~has originated~~ is sustained, who Himself has assumed this form, He who is greater than the greatest thing therein, and who is self-born)

A complete statement of God in both the senses is given in the Bhagavata, the author of which had a matchless capacity for giving the most ~~succinct~~ succinct statements of philosophical truths.

In Katha upanishad II. 2. 15.

A beautiful picture of Self - Luminous Paramatman is found

न तत्र सूर्यो भाति न चन्द्रतारकम्
नेमा विद्युतो भान्ति कुतोऽयमग्निः ।
तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति ॥

The sun shines not there, nor the moon and the stars, these lightning shine not, where then could this fire be?
Everything shines only after that shining Light, His shining illumines all this world.

วิทยาลัยสงฆ์ภาคตะวันออกเฉียงเหนือ
วัดศรีษะเกษ จังหวัดหนองคาย โทรศัพท์ ๔๑๑๒๓๗, ๔๑๑๑๒๗

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यस्मिन्निदं यतश्चेदं येनेदं य इदं स्वयम ।
योऽस्मात्परस्माच्च परस्तं प्रपद्ये स्वयंभुवम ॥
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The Sun shines not there, nor the moon and the stars, these lightnings shine not, where then could this fire be?
Everything shines only after that shining Light, His shining illumines all this world.

This world is a huge lunatic asylum where all men are mad, Some after money, Some after women, Some after name or fame, and a few after God. I prefer to be mad after God. God is the philosopher's stone that turns us to gold in an instant; the form remains, but the nature is changed - the human form remains, but no more can we hurt or sin.

Thinking of God, Some weeps, Some sing, Some laugh, Some dance - Some say wonderful things, but all speak of nothing but God -

श्रीरामकृष्ण परम हंस

It is not the external conditions of life that are responsible for our happiness or misery, but the internal state of our mind. To become a devotee of God is to become a conqueror of life's most unpleasant situations. -

स्वामी रामदास

Only a very small part of the universe comes within the range of knowledge. The mind of no man, however intelligent, can function beyond certain limits. What is truth? What is knowledge? What is the mind? These are unsolved riddles. So, all our researches are but riddles within riddles.

All things, animate and inanimate, sentient and insentient, are modifications of one premordial substance.

The bubbles that arise in water and the water itself are one substance. The bubbles arise in water, float and move on it and later disappear in the water with which they become one. Living beings are just like those bubbles. The water can be compared to the Supreme Being and the bubbles that appear on its surface to the several distinct jivas. God is the Supreme Truth which includes and transcends everything. It alone is the vital force which appears in all living ~~beings~~ things. All of them ultimately are absorbed in it and disappear.

God is the sole reality. Living beings and lifeless things are like the bubbles that float on water. They cannot exist by themselve

The Supreme Truth is like the Cauvery in floods. Our egotism creates the illusion that a handful of that water is the Cauvery itself.

The Vedantic quest may be compared to the act of a salt doll plunging into the sea to sound its depths. The moment it dives into the water, the salt doll is dissolved. What research can it

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The bubbles that arise in water and the water itself are one substance. The bubbles arise in water, float and move on it and later disappear in the water with which they become one. Living beings are just like those bubbles. The water can be compared to the Supreme Being and the bubbles that appear on its surface to the several distinct jivas. God is the Supreme Truth which includes and transcends everything. It alone is the vital force which appears in all living ~~beings~~ things. All of them ultimately are absorbed in it and disappear.

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โรงเรียนเบญจมินทร์

พิธีไหว้ครู———ประจำปีการศึกษา 2522

1. วันประกอบพิธีไหว้ครู .... วันพฤหัสบดีที่ 21 มิถุนายน 2522
2. สถานที่ .... บริเวณเอนกประสงค์ หน้าแผนกอนุบาล
3. สิ่งที่นักเรียนต้องเตรียมมา ธูป 3 ดอก เทียน 1 เล่ม หญ้าแพรก ข้าวตอก ดอกมะเขือ และดอกไม้ที่ใช้ในงานมงคลอีก 1 ดอก เช่น ดอกเข็ม ดอกกุหลาบ เป็นต้น
4. หมายกำหนดการ การไหว้ครู (พิธีจะเริ่มหลังจากเช็คชื่อในชั้นเรียนแล้ว อาจยืดหยุ่นตามความเหมาะสม)

   แผนกอนุบาล เวลา 8.30 - 9.55 น.

   แผนกประถม เวลา 10.20 - 11.45 น.

   แผนกมัธยม เวลา 13.10 - 14.50 น.

   - ให้ครูอาจารย์แต่ละแผนกนั่งตามที่ซึ่งทางโรงเรียนจัดไว้ ทั้งนี้รวมทั้งครูพิเศษทุกท่าน
   - นักเรียนเข้าแถวตามชั้นเรียน ซึ่งทางโรงเรียนกำหนดไว้ เมื่อนักเรียนเข้าถึงโรงประกอบพิธี นักเรียนต้องสำรวมและเงียบ เพราะถือเป็นพิธีการอันสำคัญและศักดิ์สิทธิ์

5. พิธีการ 1.1 ครูอาจารย์และนักเรียนเข้าประจำที่

   1.2 เริ่มประกอบพิธีไหว้ครู ตัวแทนนักเรียนเข้าประจำที่ กล่าวนำนักเรียนทำพิธีไหว้ครู กล่าวนำคำปฏิญาน นักเรียนนำดอกไม้ธูปเทียนมอบแก่ครูอาจารย์ (เพลงสาธุการ)

   1.3 ผู้อำนวยการเจิมหนังสือ เสร็จแล้วให้โอวาทเกี่ยวกับการรับนักเรียนเป็นศิษย์ และความสำคัญของการไหว้ครู

   1.4. อัญเชิญเพลงสรรเสริญพระบารมี เป็นอันเสร็จพิธี นักเรียนแยกเข้าชั้นเรียน

6. คำกล่าวไหว้ครู

   (หัวหน้ากล่าวนำ) ปาเจราจริยา โหนฺติ คุณุตฺรานุสาสกา (ทำนองสรภัญญะ)

   (นักเรียนทุกคนกล่าวพร้อมกัน) (ฉบัง)

   ข้าขอประณตน้อมสักการ บูรพคณาจารย์ ผู้ก่อประเกิดประโยชน์ศึกษา
   ทั้งท่านผู้ประสาทวิชา อบรมจริยา แก่ข้าในกาลปัจจุบัน
   ข้าขอเคารพอภิวันท์ ระลึกคุณอนันต์ ด้วยใจนิยมบูชา
   ขอเดชกตเวทิตา อีกวิริยะพา ปัญญาให้เกิดแตกฉาน
   ศึกษาสำเร็จทุกประการ อายุยืนนาน อยู่ในศีลธรรมอันดี
   ให้ได้เป็นเกียรติเป็นศรี ประโยชน์ทวี แก่ชาติและประเทศไทยเทอญฯ

   (หัวหน้ากล่าว) ปัญญาวุฑฺฒิ กเรเต เต ทินฺโนวาเท นมามิหํ

7. คำปฏิญานตน (หัวหน้ากล่าวนำ นักเรียนกล่าวตาม)

   / เราคนไทย / ใจกตัญญู / รู้คุณชาติ ศาสนา พระมหากษัตริย์ /
   / เรานักเรียน / จักต้องประพฤติตนอยู่ในระเบียบวินัยของโรงเรียน /
   / มีความซื่อสัตย์ต่อตนเองและผู้อื่น /
   / เรานักเรียน / จักต้องไม่ทำตน / ให้เป็นที่เดือดร้อนแก่ตนเองและผู้อื่น /

या कुन्देन्दु तुषार हार धवला या शुभ्र वस्त्रावृता या वीणा वर दण्ड मण्डित करा या श्वेत पद्मासना
या ब्रह्माच्युत शंकर प्रभृतिभिः देवै सदा वन्दिता, सा माम पातु सरस्वती भगवती निःशेषजाड्यापहा,

(1) अवसर के उपयुक्त बोलना बहुत कम लोगों को आता है, और मैं तो उन लोगों में से हूं जिन्हे बोलना ही नहीं आता अवसर के अनुरूप बोलना तो बहुत बड़ी बात है। मेरी कुछ बहने जब हमारे घर आई और कुछ बोलने के लिए कहने लगीं तो मैं असमञ्जस में पड़ गई क्योंकि जिस तरह का और जिस विषय पर बोलने की आप मुझसे अपेक्षा करती हैं शायद मैं बिल्कुल दूसरे ही ढंग से सोचने की आदी हूं।

अंग्रेजों के जमाने में मैक्डानल जो कि बहुत बड़े विद्वान थे उनको लाहौर में भाषण देने के लिए बुलाया गया, गवर्नर चीफ जजिस राय बहादुर, राय साहब और खान बहादुर सब उपस्थित थे सब लोग यह सोच रहे थे कि मैक्डानल अपने भारत के संस्मरण सुनायेंगे जिन्होंने यह आयोजन किया है उनकी प्रशंसा करेंगे लेकिन उन्होंने पहला वाक्य बोला, ऋग्वेद में इतने हजार श्लोक हैं, तीन सौ में अग्नि की स्तुति है। 100 में उषस की और इसी तरह मित्रा वरुण आदि की। मेरा कहने का आशय है कि सभी अपने अपने ढंग से बोलते हैं।

लाज सहारा छोड़ गो जग भाग
रमाऊंगी मृगी औंधी पाले गले मैं
अलख जगाऊंगी।

काशी मथुरा हरिद्वार सब तीर्थ नहाऊंगी
जाय हिमालय करूं तपस्या तन को सुखाऊंगी।

ऋषि मुनियों के आश्रम जाकर खोज लगाऊंगी।
अन्दर बाहर सब जग ढूंढू, नहीं अटकाऊंगी,

प्रभुजी, लाज को लाज लगे, अपनी दीन कहानी मुझसे
आना आप भगो, लाज को लाज लगे।
मैं करनी कोई नहीं कीन्ही, तुम जितने हो सगे, न जाने
मेरी कुटिया के कैसे भाग जगे, लाज को लाज लगे।
दयाधनी तुम मेरे स्वामी, आप रहे उनको पतित जान
मोहे आप उबारन नित ही प्रेम पगे।

Mrs Vimla Gera,
2. Jaipuria Building
Kohlapur Road.
220293.

(3) प्रिय बहनों, बहुत प्रसन्नता का विषय है कि हम लोग मकर संक्रान्ति के अवसर पर इकट्ठे हुए हैं, इस त्योहार के बहुत से रूप हैं ओणम, पोंगल, मकर संक्रान्ति, लोहड़ी इत्यादि। इस दिन नया धान आता है लोग अग्निदेवता को नया धान अर्पित करके ही अपने प्रयोग में लाना चाहते हैं। रोजमर्रा के लगभग एक से जीवन की एकरसता को त्योहार नवीन रूप देते हैं जीने की उमंग फिर से जाग उठती है।

(2) मैं आपसे केवल थोड़ी सी बातचीत करूँगी, कुछ ऐसी बातें, कुछ ऐसे विचार जो मुझे अच्छे लगते हैं और जो मैं चाहती हूँ कि आप भी उन्हें जानें या उन पर सोचें तो मुझे बहुत प्रसन्नता होगी ~~अच्छा लगेगा~~, सबसे पहली बात तो यह है कि हम लोग बोलते बहुत हैं, बातें बहुत करते हैं लेकिन जब करने का प्रश्न आता है तो वही ढाक के तीन पात, सभी बड़े बड़े विद्वानों का मत है कि हम मौन रहकर अपनी बात ज्यादा अच्छी तरह कह सकते हैं मुझे तो लगता है विनोबा भावे जी ने भी एक वर्ष का मौन व्रत ले कर अच्छा ही किया है, आप काम कीजिए और बोलिए नहीं, लेकिन लोगों को कहीं न कहीं से पता चल ही जायगा कि आप कितना बड़ा काम कर रहे हैं, पहले स्वयं काम कीजिए तब बोलिए यह भी क्षम्य है, मुझे यह कहानी याद आ गई जिसमें एक गरीब बुढ़िया अपने लड़के को एक साधु के पास ले जाती है और कहती है कि यह गुड़ बहुत खाता है।

(4) हमारा जीवन के प्रति दृष्टिकोण, गिलास आधा भरा, आधा खाली। इन्दिरा गान्धी को एक लड़की जन्म में।

(5) हर एक मनुष्य पुरुष या स्त्री अपने ढंग की अनूठी कृति, एक एक उपन्यास, जो भी काम करें उसे पूरी तरह perfection, शिखर पर पहुँचें। आप खाना अच्छा बना सकती हैं तो आपके पति दफ्तर का काम अच्छी तरह कर सकते हैं

(6) अभ्यास से सभी कार्य सम्भव जैसे गीता में कहा है। असंशयं महाबाहो मनो दुर्निग्रहं चलं अभ्यासेन तु कौन्तेय वैराग्येन च गृह्यते, राजा और रानी, बछड़े की कहानी,

(7) सरदार वल्लभ भाई पटेल ~~की~~ मन का समत्व, मीटिंग में बैठे थे, तार आई, पत्नी की मृत्यु,

~~देश प्रमुख द्वारा आशीर्वाद का महत्व~~

(8) देश प्रमुख के बचपन की घटना लोकमान्य बाल गंगाधर तिलक।

(9) स्त्रियों का कर्तव्य, बच्चों का पालन, किसी द्वारा, एक English writer द्वारा कहा है कि एक बच्चे का निर्माण हजार साल पहले नहीं तो 100 साल पहले अवश्य होता है।

(10) 1975 का वर्ष स्त्रियों ~~के~~ के वर्ष के रूप में मनाया जा रहा है कुछ स्त्रियां एवरेस्ट पर चढ़ने का स्वप्न देख रही हैं, कुछ ने प्रण किया है कि हम इस वर्ष साड़ियां नहीं खरीदेंगी, लेकिन मेरा विचार है कि हम इस वर्ष यह प्रतिज्ञा करें कि हम अपने मन में कभी भी उदासी या दुःख का प्रवेश नहीं होने देंगी, घर का वातावरण जैसा आजतक चलता आया है उसे और उन्नत बनायेंगी, स्वयं प्रसन्न रहेंगी और घर का वातावरण प्रसन्नता पूर्ण बनायेंगी। अन्त में गीता का एक श्लोक –

प्रसादे सर्वदुःखानां हानिरस्योपजायते
प्रसन्नचेतसो ह्याशु बुद्धिः पर्यवतिष्ठते।

(11) मुझे इस बात का पूर्ण विश्वास है कि मानव जो चाहता है वह अवश्य पा लेता है ... [illegible] ... ता है, कुछ, आप कोई घटना कुछ ऐसी बात, कुछ ऐसी परिस्थितियां बन जाती हैं, ... [illegible]

कस्माच्च ते न नमेरन्महात्मन्
गरीयसे ब्रह्मणोऽप्यादिकर्त्रे ।
अनन्त देवेश जगन्निवास
त्वमक्षरं सदसत्तत्परं यत् ॥ ३७ ॥

37. *kasmāc ca te na nameran mahātman*
garīyase brahmaṇo 'py ādikartre
ananta deveśa jagannivāsa
tvaṁ akṣaraṁ sad asat tatparaṁ yat

37. Exalted One, why should they not bow to Thee for Thou art the Primal cause, even of Brahma, O Infinite Lord, God of the gods, Abode of the universe; Thou art the Imperishable; Thou art the being and the n[illegible] and also that which is beyond both.

ते न नमेरन्महात्मन्
यसे ब्रह्मणोऽप्यादिकर्त्रे ।
श जगन्निवास
क्षरं सदसत्तत्परं यत् ॥ ३७ ॥

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ananta deveśa jagannivāsa
tvam akṣaraṁ sad asat tatparaṁ yat

One, why should they not bow to Thee the Primal cause, even of Brahma, O God of the gods, Abode of the universe; Imperishable; Thou art the being and the also that which is beyond both.

Without the consciousness of God this world appears full of struggle violence and terrible disappointments But with him it is a haven of happiness.

Laugh at delusion. Watch it as a cosmic motion picture and it cannot work its delusive magic on you any more. Be in God bliss. When you can stand unshaken midst

The thought process has to be annihilated and the mind brought to equanimity in order to experience the Atman.

Worrying and getting attached to fruits of action is sin.

Desire is the root of all sins.

Shri Krishna defines yoga as equanimity, which denote mental balance and ability to repell all that disturbs

patanjali in yoga sutras states "Yoga is cessation of mental activity"

One has to bring the mind to the state of sleep while awake, then he could be as peaceful as in sleep while awake.

The greatest task is to kill the ignorance called ego.

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ได้คะแนน

เลขที่ใน ต.๒๑ ก. ________ แผ่นที่ ________

โรงเรียน ________ จังหวัด ________

เลขประจำตัว ________ ชื่อ ________ ชั้น ________

ข้อสอบวิชา ________ วันที่ ________ เดือน ________ พ.ศ.๒๔ ________

The powerful Enemy.

Man, falling into an inexplicable misunderstanding.
identifies himself with one of the crowd of personalities within
himself. Thus identified, he claims himself to be the corresponding
individuality. So subtle an enemy is identification and so great
its hold on man that during identification man ceases to
be a man and becomes a particular thing or thought or
feeling or movement. playing the fool, he comes to suffer
the consequent sense of limitation, sorrow and unrest.

To rediscover who we are through self knowledge
is to find our happiness - the goal of human existence.

Then We can look about and know that the life
in me is the life everywhere present.

Life has a bright side and a dark side, for the
World of relativity is composed of light and shadows. If
you permit your thoughts to dwell on evil, you yourself will
become ugly. Look only for the good in everything, then you
absorb the quality of beauty.

The calm man, one who avoids excitement because he
is not overly attached to his ego and is aware that God, and not
he, is running the Universe is always able to meet any situation
in life because his nerve force is equilibrated. This is the goal
we must strive for and attain

The Art of being supremely happy always and
of making others so.

You cannot see anything without your Consciousness.
So if you have full mastery over your Consciousness, and you look
within at your soul, even though your eyes are open you will
see only that great light of God, and feel his great joy.

Without the consciousness of God this world appears full of struggle violence and terrible disappointments But with him it is a haven of happiness.

Laugh at delusion. Watch it as a cosmic motion picture and it cannot work its delusive magic on you any more Be in God bliss. When you can stand unshaken midst

The thought process has to be annihilated and the mind brought to equanimity in order to experience the Atman.

Worrying and getting attached to fruits of action is sin.

Desire is the root of all sins..

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One has to bring the mind to the state of sleep while awake, then he could be as peaceful as in sleep while awake.

The greatest task is to kill the ignorance called ego.

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गरीयसे ब्रह्मणोऽप्यादिकर्त्रे ।
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the ignorance Called en

जीवन्तोऽपि मृता: पञ्च व्यासेन परिकीर्तिता: ।
दरिद्रो व्याधितो मूर्ख: प्रवासी नित्यसेवक: ॥

तक्रान्तं खलु भोजनम् ।

निःस्पृहस्य तृणं जगत् ।

कृतार्थ: स्वामिनं द्वेष्टि कृतदारस्तु मातरम् ।
जातापत्या पतिं द्वेष्टि गतरोगश्चिकित्सकम् ॥

यश्च मूढतमो लोके यश्च बुद्धे: परं गत: । तावुभौ सुखमेधेते क्लिश्यत्यन्तरितो जन: ।
मनोधावति सर्वत्र मदोन्मत्तगजेन्द्रवत् , ज्ञानाङ्कुशसमा बुद्धिस्तस्य निश्चलते मन: ।
यदभावि न तद्भावि भावि चेन्न तदन्यथा । इति चिन्ताविषघ्नोऽयमगद: किं न पीयते ।

नष्टं मृतमतिक्रान्तं नानुशोचन्ति पण्डिता: ।
पण्डितानां च मूर्खाणां विशेषोऽयं यत: स्मृत: ॥

अशोच्यानीह भूतानि यो मूढस्तानि शोचति ।
(जो दु:ख मनायेगा वह दु:ख पायेगा) स दु:खे लभते दु:खं द्वावनर्थौ निषेवते ॥

व्यसनेष्वेव सर्वेषु यस्य बुद्धिर्न हीयते । स तेषां पारमभ्येति तत्प्रभावादसंशयम् ।

Whether you are washing dishes or digging a ditch or working in an office or a garden - Whatever you may be doing, inwardly say, 'Lord manifest to me'. You are right here. You are in the Sun. You are in the grass. You are in the water. You are in this room. You are in my heart.

I sometimes think that sense perceptions are the worst enemies of man, because they make us believe we are something we are not.

This earth is a foreign land: we are not in our own Home. In an instant you may be required to leave this world; you will have to cancel all your engagements. If you choose to see God you can ~~save~~ see him everywhere.

You should learn to be happy with what you have. ~~Do not wi~~

The scriptures thunder: Man! try not to understand the world alone, but try to understand the world and its relationship with you.

วัดศรษะเกษ จังหวัดหนองคาย โทรศัพท์ ๔๑๑๒๓๗, ๔๑๑๑๒

Shri Aurobindo.

jealously guarding one upright (or correct state of mind.

Suffering is simply a natural consequence of past errors, not a punishment, just as a burn is the natural consequence of playing with fire.

The human mind moves always forward.

Transform reason into ordered intuition; let all thyself be light. This is thy goal.

Go on we must, for if we do not, time itself will force us forward in spite of our fancied immobility.

In the unseen providence of things our greatest difficulties are our best opportunities

Turn your eyes to the coming light and less to any immediate darkness. Faith, cheerfulness, confidence in the ultimate victory are the things that help, they make the progress easier and swifter.

Often our failure or ill-result is the right road to a truer issue than an immediate and complete success.

The whole world yearns after freedom, yet each creature is in love with his chains: this is the first paradox and inextricable knot of our nature.

Man is in love with pleasure, therefore he must go under the yoke of grief and pain. For unmixed delight is only for the free and passionless soul.

Selfishness is the only sin, meanness the only vice, hatred the only criminality.

Fear is always a feeling to be rejected, because what you fear is just the thing that is likely to come to you; fear attracts the object of fear.

We constantly complain that we have no control over our actions, over our thoughts. But how can we have it? If we can get control over the fine movements, if we can get hold of thought at the root, before it has become thought, before it has become action, then it would be possible for us to control the whole. The man who has control over his own mind assuredly will have control over every other mind, because all minds are the same, different parts of one mind. He who knows and controls his own mind, knows the secret of every mind, and has power over every mind.

Now, a good deal of our physical evil we can get rid of, if we have control over the fine parts. a good many worries we can throw off, if we have control over the fine movements;

Almost all our suffering is caused by our not having the power of detachment. So along with the development of concentration we must develop the power of detachment. We must learn not only to attach the mind to one thing exclusively, but also to detach it at moment's notice and

place it at a moment's notice and place it upon something else. These two should be developed to-gether to make it safe. This is the systematic development of the mind. To me the very essence of education is concentration of mind, not the collecting of facts.

If you choose to be happy, no one can make you unhappy. It is we who make of life what it is. A strong determination to be happy will help you. Do not wait for your circumstances to change, thinking falsely that in them lies the trouble. It is blessedness for yourself and others if you are happy. If you possess happiness you possess everything. To be happy is to be in tune with God. That power to be happy becomes through meditation. The divine power is yours if you make a determined effort to use it to attain health happiness and peace.

you may control Destiny - Mind is the creator of everything. You should therefore guide it to create only good. If you cling to a certain thought with dynamic will power, it finally assumes a tangible outward form. When you are able to employ your will always constructive purposes, you become the controller of your destiny. The human brain is a storehouse of life energy. a tremendous amount of life energy is required ~~to~~ in all processes of thought, emotion and will.

Success is hastened or delayed by one's habits. It is not your passing aspirations or brilliant ideas so much as your everyday mental habits that control your life. Habits of thought are mental magnets that draw to you certain things, people, and conditions. Good habits of thought enable you to attract benefits and opportunities.

We must uplift our consciousness so that even the most worldly duties are performed with the thought of God

From August 1923 1979. At Mr. Chirgopal's House.

दैवे समर्थ्ये चिरसंचितकर्मजाले सुस्थाः सुखं वसत किं परयाचनाभिः
मेरुं प्रदक्षिणयतोऽपि दिवाकरस्य ते तस्य सप्त तुरगा न कदाचिदष्टौ ॥

यद्धात्रा निजभालपट्टलिखितं स्तोकं महद्वा धनं ।
तत्प्राप्नोति मरुस्थलेऽपि नितरां मेरौ ततो नाधिकम् ॥
तद्धीरो भव वित्तवत्सु कृपणां वृत्तिं वृथा मा कृथाः ।
कूपे पश्य पयोनिधावपि घटो गृह्णाति तुल्यं जलम् ॥

प्रायः सज्जनसंगतोऽपि लभते दैवानुरूपं फलम् ।
कान्तं वक्ति कपोतिकाकुलतया नाथान्तकालोऽधुना ।
व्याधोऽधो धृतचापसज्जितशरः श्येनः परिभ्रामति ।
इत्थं सत्यहिना स दष्ट इषुणा श्येनोऽपि तेनाहत-
स्तूर्णं तौ तु यमालयं प्रति गतौ दैवी विचित्रा गतिः ॥

केषांचिन्निजवेश्मनि स्थितवतामालस्यनिद्रावतां
दृश्यन्ते फलिता लता इव फलैरान्चूलमूलं श्रियः ।
अब्धिं लङ्घयतां गिरिं प्रयततां पृथ्वीतले धावता-
मुद्योगव्यवसायसाहसधियां तन्नास्ति यत्पच्यते ।

पठतो नास्ति मूर्खत्वं जपतो नास्ति पातकम् ।
मौनिनः कलहो नास्ति न भयं चास्ति जाग्रत ॥
गतेऽपि वयसि ग्राह्या विद्या सर्वात्मना बुधैः ।
यद्यपि स्यान्न सुलभा सान्यजन्मनि ॥

प्रहरिष्यन्प्रियं ब्रूयात्प्रहृत्यापि प्रियोत्तरम्
अपि चास्य शिरश्छित्त्वा रुद्याच्छोचेत्तथापि च ।

अर्थनाशं मनस्तापं गृहे दुश्चरितानि च । वञ्चनं चापमानं च मतिमान्न प्रकाशयेत् ।
कुभोजनेन दिनं नष्टं कुकलत्रेण शर्वरी, कुपुत्रेण कुलं नष्टं तन्नष्टं यन्न दीयते ॥
न पुत्रायत्तमैश्वर्यं कुर्यादार्यः कथञ्चन ।
पुत्रार्पितप्रभुत्वोऽभूद्धृतराष्ट्रस्तृणोपमः ॥
विषादप्यमृतं ग्राह्यम् । ... दुर्लभम् ।

To dwell in our true Being is liberation; the sense of ego is a fall from the truth of our being. — Mahopanishad.
He who has the knowledge 'I am Brahman' becomes all this. That is; but whoever worships another divinity than the one self, and thinks that himself and the worshipped ... separate ... — Bri. Up.

जीवन्तोऽपि मृताः पञ्च व्यासेन परिकीर्तिताः ।
दरिद्रो व्याधितो मूर्खः प्रवासी नित्यसेवकः ॥

तक्रान्तं खलु भोजनम् ।

निःस्पृहस्य तृणं जगत् ।

कृतार्थः स्वामिनं द्वेष्टि कृतदारस्तु मातरम् ।
जातापत्या पतिं द्वेष्टि गतरोगश्चिकित्सकम् ॥

यश्च मूढतमो लोके यश्च बुद्धेः परं गतः । तावुभौ सुखमेधेते क्लिश्यत्यन्तरितो जनः
मनोधावति सर्वत्र मदोन्मत्तगजेन्द्रवत् , ज्ञानाङ्कुशसमा बुद्धिस्तस्य निश्चलते मनः ।
यदभावि न तद्भावि भावि चेन्न तदन्यथा । इति चिन्ताविषघ्नोऽयमगदः किं न पीयते

नष्टं मृतमतिक्रान्तं नानुशोचन्ति पण्डिताः ।
पण्डितानां च मूर्खाणां विशेषोऽयं यतः स्मृतः ॥
अशोच्यानीह भूतानि यो मूढस्तानि शोचति ।
जो दुःख मनायेगा (वह दुःख पायेगा) स दुःखे लभते दुःखं द्वावनर्थौ निषेवते ॥
व्यसनेष्वेव सर्वेषु यस्य बुद्धिर्न हीयते । स तेषां पारमभ्येति तत्प्रभावादसंशयम् ।

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You should learn to be happy with what you have. ~~Do not wi~~

The scriptures thunder: Man! try not to understand the world alone but try to understand the world and its relationship with you.

उठो!

— स्वामी कृष्णानन्द
— 11.8.79.

न भविष्य के लिए बड़े बड़े मंसूबे बांधिए और न व्यर्थ की चिन्ता में ही पड़िए। सब कुछ ईश्वरार्पण करके उसकी आज्ञा के अनुसार उसकी इच्छापूर्ति के लिए कीजिए। इससे आपके जीवन में आनंद शान्ति, मधुरता और विश्वास का प्रवेश होगा।

यदि खुश रहना चाहते हैं तो काम कीजिए।

शरीर परिस्थितियां, संसार हमारे विचारों के आधार पर बनते हैं। उनका रूप हमारे विश्वास के अनुरूप होता है।

मनुष्य अपने हृदय की गहराई में जैसे विचार रखता है वैसा ही वह बनता और होता है।

उत्तम पुरुष प्रसन्न रहता है, हमेशा शांत और गंभीर रहता है, निम्न पुरुष चिंतित।

जवानी जीवन का एक समय नहीं है, जवानी एक विशेष मानसिक अवस्था का नाम है। चिंता, घबराहट, अविश्वास, आत्मविश्वास का अभाव डर और निराशा से अधिक क्षण बूढ़ा बनाने के लिए दिनों, महीनों और वर्षों का असर रखते हैं। आपकी आशा में जितनी जवानी है आप उतने ही जवान हैं।

वास्तविक गरीबी भय ही है। कल खाना न मिलने का डर ही निर्धनता है। व्यवहार बुद्धि की प्रचुरता उदारहृदयता है।

सत्य और सौन्दर्य से आप घिरे हुए हैं। मन के उचित विश्लेषण द्वारा उनसे अपना संबंध स्थापित कीजिए। केवल भली बात स्वीकार कीजिए। विपरीत और बुरे विचारों तथा गंदे कार्यों को किसी अवस्था में भी स्वीकार न करना अपनी आत्मा को विमल और एवं पवित्र बनाए रखने का एक सुन्दर नियम है।

आपका विचार अथक सबसे अधिक मूल्यवान धन है।

बड़े बड़े काम शांत और चुपचाप रहकर ही होते हैं।

मौन आपको आत्मिक शान्ति देगा।

शब्दों को मोती से अधिक कीमती समझें।

मौन रहकर ही आप मानसिक एवं आत्मिक शान्ति का अनुभव कर सकते हैं।

क्या हम सब भी इस योग्य नहीं हो सकते कि अपनी पूंजी को बेफिक्री से सदा अपने साथ ले चल सकें (फिलासफर जो अपने विचार साथ ले जा रहा था)

ईश्वर मुझे वह शक्ति दे कि मैं अपनी वर्तमान वस्तुओं को अधिक आदर की दृष्टि से देख सकूं।

वह व्यक्ति जो अपनी वर्तमान परिस्थिति में संतुष्ट नहीं है सर्वदा अपने आपको यह सोच कर धोखा देता रहता है कि इसे यदि ज्यादा मिल जायगा तो वह खुश हो सकेगा।

एक चिकित्सा शास्त्री ने लिखा है कि रोगों से मुक्ति पाने के लिए अपने अन्तर और बाह्य को शांत करने जैसा साधन दूसरा नहीं है। अकेली यह क्रिया अनेक रोगों को नष्ट करने में समर्थ है।

प्रसन्नता जैसी रोगमुक्ति की शक्ति अन्य किसी में नहीं है और हम जितने कृतज्ञ रहते हैं उतनी ही अधिक प्रसन्नता हमें मिलती है।

मानसिक शक्ति बढ़ाने के लिए शांत रहना सीखिए भय ने कभी किसी की कोई सहायता नहीं की, यह मस्तिष्क का एक रोग है।

वह समय जरूर आयगा जब रोगी होना उतना ही लज्जाजनक ठहरा दिया जायगा जितना आज शराब पीकर नाली में गिरना।

मन शांत रहे, हर काम बहती धारा की तरह चुपचाप होते रहें, स्वास्थ्य बहता हुआ आकर आपके चरणों को धोवेगा समझ लें कि बीमार न पड़ना ही धर्माचरण है, आध्यात्मिकता है। अपनी सारी चिंतायें हवा में उड़ा दें।

डा० हेनरी लिंडलहार ने एक बार एक रोगी के लिए उसके रोग के नुस्खे के बजाय लिखा था – 'नित्य प्रसन्नता और मानसिक शान्ति के स्वच्छ जल और सहृदयता के दुग्ध में स्नान करें। शरीर, मस्तिष्क और आत्मा की घबराहट को दूर करके उन्हें पूर्णतः शान्त करने की कला सीखो और विनाशक एवं अव्यवस्थित विचारों और भावनाओं से हमेशा दूर रहो।

बड़े बड़े काम शांत और चुपचाप रहकर ही होते हैं।
मौन आपको आत्मिक शान्ति देगा।
शब्दों को मोती से अधिक कीमती समझें।
मौन रहकर ही आप मानसिक एवं आत्मिक शान्ति का अनुभव कर सकते हैं।
क्या हम सब भी इस योग्य नहीं हो सकते कि अपनी पूंजी को बेफिक्री से सदा अपने साथ ले चल सकें (फिलास्फर जो अपने विचार साथ लेजा रहा था)
ईश्वर मुझे वह शक्ति दे कि मैं अपनी वर्तमान वस्तुओं को अधिक आदर की दृष्टि से देख सकूं।
वह व्यक्ति जो अपनी वर्तमान परिस्थिति में संतुष्ट नहीं है सर्वदा अपने आपको यह सोच कर धोखा देता रहता है कि उसे यदि ज्यादा मिल जायगा तो वह खुश हो सकेगा।
एक चीकित्सा शास्त्री ने लिखा है कि रोगों से मुक्ति पाने के लिए अपने अन्तर और बाह्य को शांत करने जैसा साधन दूसरा नहीं है। अकेली यह क्रिया अनेक रोगों को नष्ट करने में समर्थ है।
प्रसन्नता जैसी रोगमुक्ति की शक्ति अन्य किसी में नहीं है और हम जितने कृतज्ञ रहते हैं उतनी ही अधिक प्रसन्नता हमें मिलती है।
मानसिक शक्ति बढ़ाने के लिए शांत रहना सीखिए भय ने कभी किसी की कोई सहायता नहीं की, यह मस्तिष्क का एक रोग है।
वह समय ज़रुर आयेगा जब रोगी होना उतना ही लज्जाजनक ठहरा दिया जायगा जितना आज शराब पीकर नाली में गिरना।

प्रसन्न रहने की शक्ति अपार है, उस शक्ति की महिमा जितनी गाई जाय कम है।

मन शांत रहे, हर काम बहती धारा की तरह चुपचाप होते रहे, स्वास्थ्य बहता हुआ आकर आपके चरणों को धोवेगा समझ लें कि बीमार न पड़ना ही धर्माचरण है, आध्यात्मिकता है। अपनी सारी चिंतायें हवा में उड़ा दें।

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बड़े बड़े काम शांत और चुपचाप रहकर ही होते हैं।
मौन आपको आत्मिक शान्ति देगा।
शब्दों को मोती से अधिक कीमती समझें।
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मानसिक शक्ति बढ़ाने के लिए शांत रहना सीखिए
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वह समय जरुर आएगा जब रोगी होना उतना ही लज्जाजनक ठहरा दिया जायगा जितना आज शराब पीकर नाली में गिरना।

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म कावरवूह-
नारियल का पाउडर

खाहीम - बढ़िया
चावल

खमाऊं - घिउड़ा

วิทยาลัยสงฆ์ภาคตะวันออกเฉียงเหนือ
วัดศรีษะเกษ จังหวัดหนองคาย โทรศัพท์ ๔๑๑๒๓๗, ๔๑๑๑๒๗

The mind is master and if the mind is under control, lesser desires will disappear.

Without enlightenment there is endless suffering in this world of life and death.

If the mind is controlled and kept on the right path there will be no mud of greed to hinder it and all its suffering will disappear.

All the treasures of the world, all its gold and silver and honours, are not to be compared with wisdom and virtue.

To enjoy good health, to bring true happiness to one's family to bring peace to all, one must first discipline and control one's own mind. If a man can control his mind he can find the way to Enlightenment, and all wisdom and virtue will naturally come to him.

Even under the best of conditions the mind will bear watching.

There are profits and loss, slander and honor, praise and abuse, suffering and pleasure in this world; the Enlightened One is not controlled by these external things; they will cease as quickly as they come.

To keep the mouth pure one must not lie, or abuse, or deceive, or indulge in idle talk. To keep the mind pure one must remove all greed, anger and false judgement,

It is only when a person maintains a pure and peaceful mind and continues to act with goodness when unpleasant words enter his ears, when others show ill will to-ward him or when he lacks sufficient food, clothes and shelter, that we may call him good.

The words we speak should always be words of sympathy and wisdom. You should learn to think: My mind is unshakable. Words of hatred and anger shall not pass my lips. I shall surround such enemy with thoughts of sympathy and pity that flow out from a mind filled with compassion for all sentient life

Happiness is contagious be its carrier.
Happiness never decreases by being shared.

म का व रवूह-
नारियल का पाउडर

खाहौम - बढ़िया
चावल

खमाऊं- चिड़ड़ा.

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Happiness is contagious be the Carrier.
Happiness never decreases by being shared.

Those who seek Enlightenment must be careful of their first steps. No matter how high one's aspiration may be it must be attained step by step. The steps of the path to Enlightenment must be taken in our every day life, to day, to-morrow, the next day and so on.

It is hard to maintain a peaceful mind.

The people must first seek mind-control.

Lamentation rises from lust and fear rises from lust.

The pure and peaceful mind had a miraculous power to purify and tranquilize other minds.

Those who seek for Enlightenment must think of their minds as castles and decorate them.

Mind is the source of all things. If the mind enjoys the true path happiness contentment and enlightenment will just as surely follow.

There is an old saying "Keep your mind level. If the mind is level, the whole world will be level.

To be idle is a short road to death and to be diligent is a way of life; foolish people are idle, wise people are diligent.

An arrow maker tries to make his arrows straight; so the wise man tries to keep his mind straight.

A disturbed mind is forever active, jumping hither and thither, and is hard to control; but a tranquil mind is peaceful; therefore it is wise to keep the mind under control.

It is a man's own mind but not his enemy or his foe that lures him into evil ways.

The one who protects his mind from greed, anger and infatuation, is the one who enjoys real and lasting peace.

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A night seems long to a sleepless man and a journey seems long to a weary traveler; so the time of delusion and suffering seems long to a man who does not know the right teaching.

An insincere and evil friend is more to be feared than a wild beast; a wild beast may wound your body, but an evil friend will wound your mind.

One should Always remember that nothing in the world can strictly be called 'mine' What comes to a person comes to him because of a combination of causes and conditions; it can be kept by him only temporarily and therefore he must not use it selfishely or for unworthy purposes, Every article (including our body) entrusted to us must be used with good care in some useful way, because it is not 'ours' but is only entrusted to us temporarily.

A man is foolish to cherish desires for privileges, promotion, profits, or honor, for such desires can never bring happiness but will rather bring suffering instead.

A great rock is not disturbed by the wind; the mind of the wise man is not disturbed by either honor or abuse.

It is easy to shield the outer body from poisoned arrows, but it is impossible to shield the mind from the poisoned darts that originate within itself. Greed, anger, foolishness and the infatuation of egoism - these four poisoned darts originate within the mind and infect it with deadly poison.

From worldly desire action follows, from action suffering follows, desire, action and suffering are like a ~~wo~~ wheel rotating endlessly.

The third is those who are like letters written in running water; they do not retain their passing thoughts; they let ~~passing~~ abuse and uncomfortable gossip pass by unnoticed; their minds are always pure and undisturbed.

How can a son take her place when she is growing old? How can a mother take her son's place when he is sick? How can either help the other when the moment of death approaches? No matter how much they may love each other or how intimate they have been, neither can help the other on such occasion.

They lament and cry of their own sufferings, entirely misunderstanding the significance their present acts have upon their following lives, and the relation their sufferings have to the acts of the previous lives. They think only of present desire and present suffering.

Nothing in the World is permanent or lasting; everything is changing and momentary and ~~uf~~ unpredictable. But people are ignorant and selfish, and are concerned only with the desires and sufferings of the passing moment. They do not listen to the good teachings nor do they try to understand them; they simply give themselves up to the present interest, wealth and lust.

If the mind is under control people will have happiness both now and in the future.

people love their egoistic comfort which is the love of fame and praise. But fame and praise are like incense and consumes itself and soon disappears. If people chase after honors and public acclaim and leave the way of truth, they are in serious danger and will have cause for regret.

One must not trust his own mind that is filled with greed, anger and infatuation. One must not let his mind run free but must keep it under strict control.

मकावरवूह—
नारियल का पाऊडर

खाहीम - बढ़िया
चावल

खमाऊं - चिड़ड़ा.

It is wrong to think that misfortunes come from the east or from the west; they originate within one's own mind. Therefore it is foolish to guard against misfortunes from external world and leave the inner mind uncontrolled.

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Both delusion and Enlightenment originate within the mind, and every existence or phenomenon arises from the functions of mind, just as different things appear from the sleeve of a magician.

The activities of the mind have no limit and form the surroundings of the life. An impure mind surrounds itself with impure things and a pure mind surrounds itself with pure surroundings, hence surroundings have no more limits than have the activities of the mind.

Both life and death arise from the mind and exist within the mind. Hence when the mind that concerns itself with life and death passes, the world of life and death passes with it.

All things are primarily controlled and ruled by the mind, and are made up of the mind. If a man speaks and acts with a good mind, happiness follows him like his shadow.

For people life is a succession of graspings and attachments, and then because of this, they must assume the illusions of pain and suffering.

Buddha made it a rule of his life to avoid useless and unnecessary discussions.

Things do not come and do not go, neither do they appear nor disappear; therefore, one does not get things or lose things.

The world, indeed is like a dream and the treasures of the world are an alluring mirage. Like the apparent distances in a picture things have no reality in themselves but they are like heat haze.

Greed, anger and foolishness are like fever. If a man gets this fever, even if he lies in a comfortable room, he will suffer and be tormented by sleeplessness.

मकावरखूह - नारियल का पाउडर

खाद्दोम - बढ़िया चावल

खमाऊं - घिउड़ा.

The Words we speak should always be words of sympathy and wisdom.

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The mind is master and if the mind is under control, lesser desires will disappear.

Without enlightenment there is endless suffering in this world of life and death.

If the mind is controlled and kept on the right path there will be no mud of greed to hinder it and all its suffering will disappear.

All the treasures of the world, all its gold and silver and honours, are not to be compared with wisdom and virtue.

To enjoy good health, to bring true happiness to one's family to bring peace to all, one must first discipline and control one's own mind. If a man can control his mind he can find the way to Enlightenment, and all wisdom and virtue will naturally come to him.

Even under the best of conditions the mind will bear watching.

There are profits and loss, slander and honor, praise and abuse, Suffering and pleasure in this world; the Enlightened One is not Controlled by these external things; they will cease as quickly as they come.

To keep the mouth pure one must not lie, or abuse, or deceive, or indulge in idle talk. To keep the mind pure one must remove all greed, anger and false judgement.

It is only when a person maintains a pure and peaceful mind and Continues to act with goodness when unpleasant words enter his ears, when others show ill will to-ward him or when he lacks sufficient food, clothes and Shelter, that we may call him good.

The words we speak should always be words of sympathy and wisdom. You should learn to think: My mind is unshakable. Words of hatred and anger shall not pass my lips. I shall surround such enemy with thoughts of sympathy and pity that flow out from a mind filled with Compassion for all Sentient life.

~~Happiness is contagious, it carries~~

Happiness never decreases by being shared.

Those who seek Enlightenment must be careful of their first steps. No matter how high one's aspiration may be it must be attained step by step. The steps of the path to Enlightenment must be taken in our every day life, to day, to-morrow, the next day and so on.

It is hard to maintain a peaceful mind.

The people must first seek mind-control.

Lamentation rises from lust and fear rises from lust.

The pure and peaceful mind had a miraculous power to purify and tranquilize other minds.

Those who seek for Enlightenment must think of their minds as castles and decorate them.

Mind is the source of all things. If the mind enjoys the true path happiness contentment and enlightenment will just as surely follow.

There is an old saying "Keep your mind level. If the mind is level, the whole world will be level.

To be idle is a short road to death and to be diligent is a way of life; foolish people are idle, wise people are diligent.

An arrow maker tries to make his arrows straight; so the wise man tries to keep his mind straight.

A disturbed mind is forever active, jumping hither and thither, and is hard to control; but a tranquil mind is peaceful; therefore it is wise to keep the mind under control.

It is a man's own mind but not his enemy or his foe that lures him into evil ways.

The one who protects his mind from greed, anger and infatuation, is the one who enjoys real and lasting peace.

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A night seems long to a sleepless man and a journey seems long to a weary traveler; so the time of delusion and suffering seems long to a man who does not know the right teaching.

An insincere and evil friend is more to be feared than a wild beast; a wild beast may wound your body, but an evil friend will wound your mind.

One should Always remember that nothing in the world can strictly be called 'mine' What comes to a person comes to him because of a combination of causes and conditions; it can be kept by him only temporarily and therefore he must not use it selfishly or for unworthy purposes, Every article (including our body) entrusted to us must be used with good care in some useful way, because it is not 'ours' but is only entrusted to us temporarily.

A man is foolish to cherish desires for privileges, promotion, profits or honor, for such desires can never bring happiness but will rather bring suffering instead.

A great rock is not disturbed by the wind; the mind of the wise man is not disturbed by either honor or abuse.

It is easy to shield the outer body from poisoned arrows, but it is impossible to shield the mind from the poisoned darts that originate within itself. Greed, anger, foolishness and the infatuation of egoism - these four poisoned darts originate within the mind and infect it with deadly poison.

From worldly desire action follows, from action suffering follows, desire, action and suffering are like a ~~wo~~ wheel rotating endlessly.

The third is those who are like letters written in running water; they do not retain their passing thoughts; they let ~~passing~~ abuse and uncomfortable gossip pass by unnoticed; their minds are always pure and undisturbed.

How can a son take her place when she is growing old? How can a mother take her son's place when he is sick? How can either help the other when the moment of death approaches? No matter how much they may love each other or how intimate they have been, neither can help the other on such occasion.

They lament and cry of their own sufferings, entirely misunderstanding the significance their present acts have upon their following lives, and the relation their sufferings have to the acts of the previous lives. They think only of present desire and present suffering.

Nothing in the World is permanent or lasting; everything is changing and momentary and ~~uf~~ unpredictable. But people are ignorant and selfish, and are concerned only with the desires and sufferings of the passing moment. They do not listen to the good teachings nor do they try to understand them; they simply give themselves up to the present interest, wealth and lust.

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